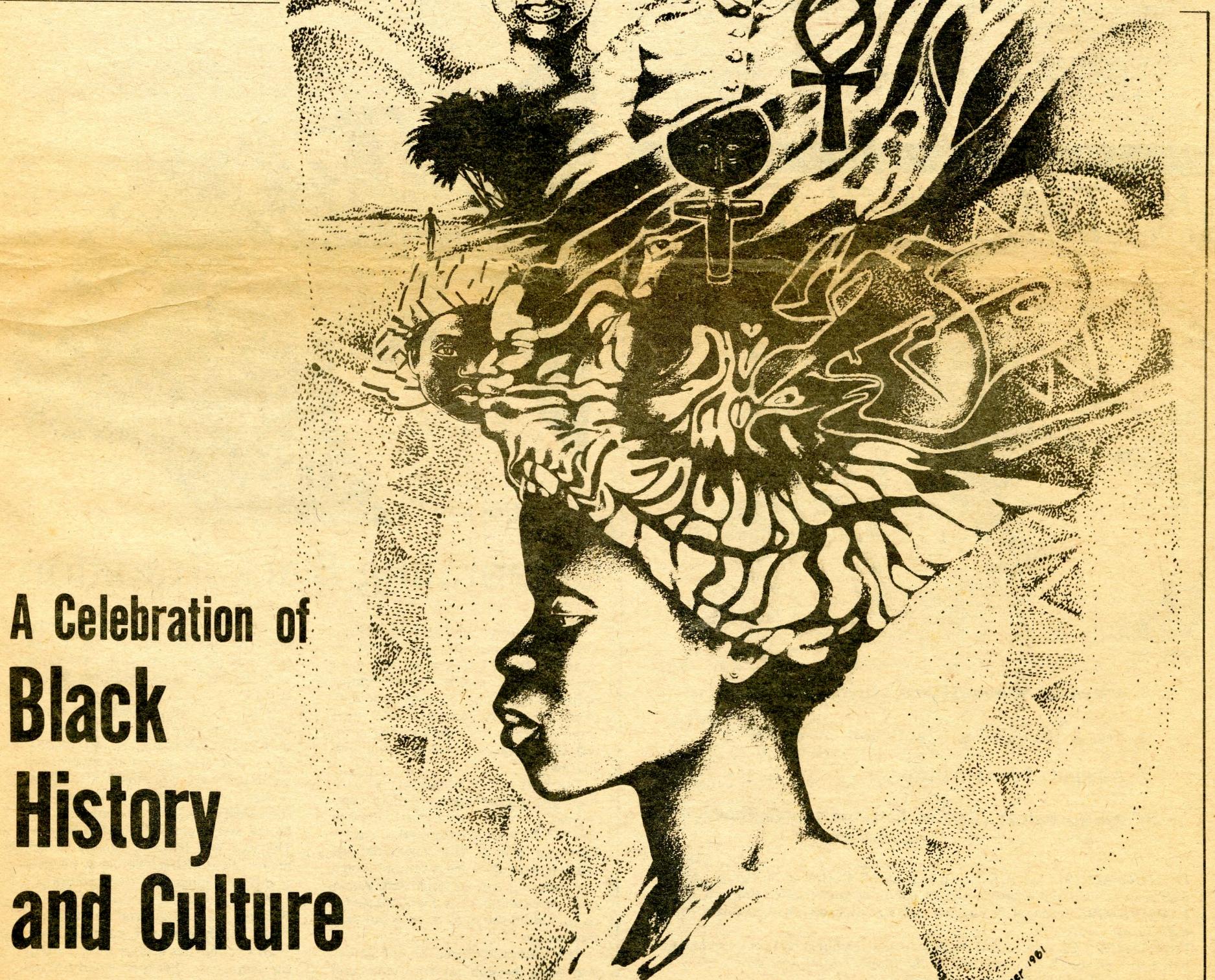


Black Arts Review

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A Celebration of
Black
History
and Culture

Black Arts Review

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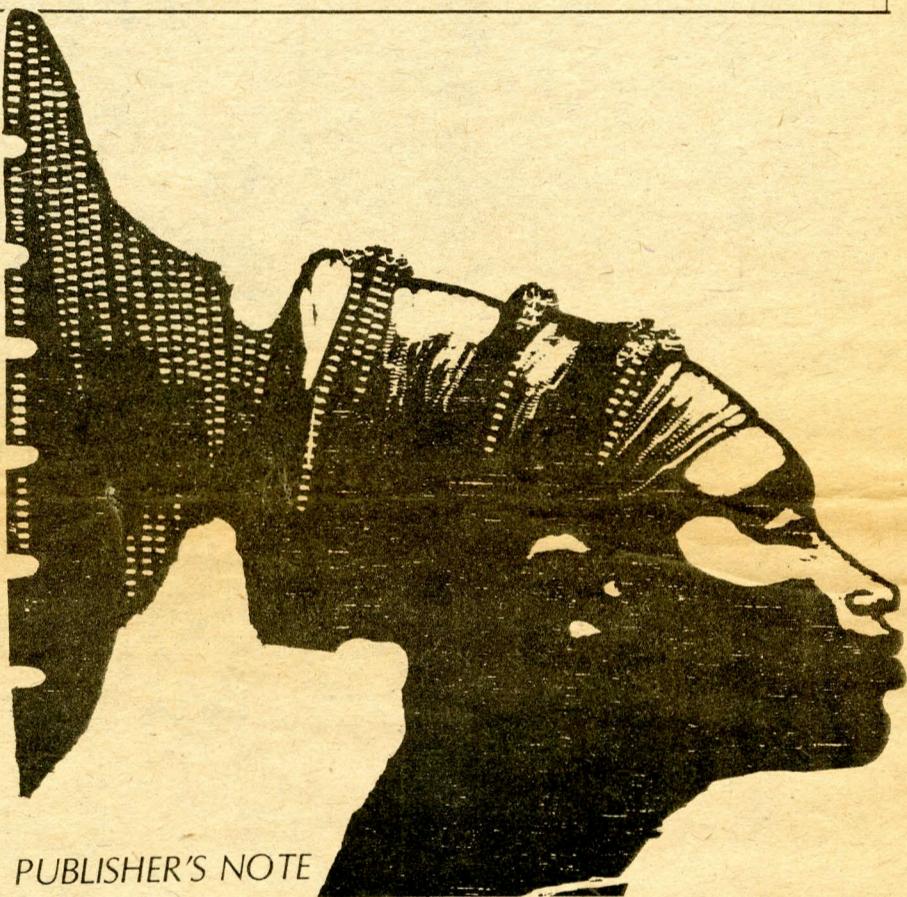
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PUBLISHER'S NOTE

Celebrating Black Tradition

The celebration of black history isn't mere recollection of events and individual thought or action; not even momentous occasions and prodigious heroes suffice. For men and moments of our history to be prized, they must serve to infuse the living with the spirit, not of emulation, but of pride and sharing.

Our history is rich inasmuch as it allows the regeneration of that community to which we sense belonging and to which we are inspired to contribute our genius. The more that we come to articulate the traditions which rise from our African origin, the richer our history will be. Yet it will not do for us to coddle the past. Such is but self-indulgence.

The traditions borne of our genius and living through our history can and do make significant contributions to other cultures even while meeting the vexations of our own trials and the exhilarations of our triumphs.

So when we celebrate black history, let it be understood that we do not celebrate alone. All who celebrate with us share in the offerings of our culture.

Black Arts Review was conceived from this perspective. Hence, we addressed not just black art, but the concerns and productions of ethnic and community art. Nonetheless, to better realize this sharing between cultures, the forthcoming March/April issue will be the last issue of *Black Arts Review*. The title will become *Palavra*, which means an exchange between peoples of different languages and traditions.

We also will be incorporating into *Palavra* our earlier trial publication, *Kink*, which explored cultural traditions beyond the arts as such, so that the scope is further broadened and enriched.



FRELINGHUYSEN UNIV.
COMMENCEMENT 1935

Graduation processional shows the portico of Anna Cooper's home, 201 T. Street, N.W., Washington, D.C. Ms. Cooper is in forefront.

Anacostia Museum Honors Educator

"Anna J. Cooper: A Voice from the South," an exhibition on the life and times of a black educator who began her teaching career in Washington, D.C., in 1887, opens Feb. 1 (2-5 p.m.) at the Anacostia Neighborhood Museum, Smithsonian Institution, in conjunction with the beginning of Black History Month.

Anna Julia Haywood Cooper began teaching at the Preparatory M Street High School (now Paul Laurence Dunbar High School) and continued there until her retirement in 1930, serving as principal from 1902 to 1906.

Born into slavery, Cooper fought against racial discrimination, sexism and unequal educational opportunities. She lectured, wrote verse, essays and, in 1882, privately published her major literary work, *A Voice from the South: By a Black Woman of the South*.

The exhibition, based on an unpublished manuscript by the late Dr. Leona Gable, professor of history at Smith College, spans nearly a century, exploring Dr. Cooper's major contributions as an educator as well as her role as a humanist, spokeswoman and advocate for equal rights for blacks and for women. Her roles as a literary figure and a developer of social programs for black women in the District of Columbia also are examined.

Other themes discussed and illustrated in the exhibition include the development of higher public education for blacks; the fostering of black social and political thought in the 19th and early 20th centuries, and the rise and development of the Black Women's Club Movement in the late 1890s.

Cooper's words, used in the title panel of the exhibition, serve as a summary of how she felt about life and her work: "To me life has meant a big opportunity (...) (M)y work has always been the sort that beckoned me on, leaving no room for blasé (philosophizing) ... (or) rebellious resentment and with just enough opposition to give zest to the struggle ... (and) enough hope for scoring ... among the winners to keep my head 'unbowed tho' bloody.'"

She began her college education at St. Augustine's College in her hometown of Raleigh, N.C. In 1884 she was among the first women of her race to earn a four-year degree from Oberlin College.

In 1925, when Cooper was about 65 (her exact birthdate is not known), she was the first woman from the District of Columbia to earn a Ph.D. degree from The Sorbonne. Her dissertation, written in French, explored the attitude of France on the question of slavery during the period of the French Revolution.

Although her name has languished in obscurity, the exhibition points out that Cooper's achievements were as significant as those of her better-known peers.

The show includes historical documents, photographs, artifacts and memorabilia from Cooper's LeDroit Park Home at 201 T St. N.W. in the District of Columbia. Her environment both at home and school will be brought to life with the re-creation of her parlor and a classroom and art gallery which includes paintings done by Frank Dillon, one of her students. A

(Continued on page 6)



Anna J. Cooper - photo taken by Adison Scurlock for the 1923 Dunbar High yearbook.



Stevie Wonder (center) at Martin Luther King holiday march in Washington, D.C.

Wonder Rallies for King Holiday

By Greg Tate

January 15, 1981 would have been the fifty-second birthday of Martin Luther King Jr. had he not been murdered thirteen years ago in Memphis, Tennessee by an assassin.

On King's birthday this year a diverse aggregation, composed of thousands of black people, marched, in chilly, snow-filled weather, from the south grounds of the US Capitol to the eastside of the Washington Monument.

The purpose of their march and the four hour rally which followed it was to demonstrate support for the movement to establish the internationally renowned Afro-American human rights activist's birthday as a national holiday. Popular musician Stevie Wonder was instrumental in rallying many of those, both young and old, who were in attendance.

Wonder's most recent album, released just a few months ago, features a new song dedicated to King, and asks that all of his (Wonder's) fans join him in Washington for the event. By all accounts several thousand of them did, though various estimates of the day's number of participants have been conflicting, contradictory, and controversial.

The Washington Post estimated that there were 25,000 people in attendance for the demonstration, while the estimates of those participating in the demonstration have ranged from fifty to two hundred thousand and more.

Some black political pundits have suggested that the day's overwhelming predominance of black participants may be one reason why the press and Park Service estimates differed diminutively from those participating.

Activist Dick Gregory, veteran of many King-led marches in the sixties told the multitudes gathered on the monument grounds not to become angry when the conflicting accounts began appearing in the press. "Just tell them that there were googoobs and googoobs of black folks," Gregory sarcastically instructed.

While no official estimate has been announced by the event's coordinators, some observers present reported that for a period of time the marchers occupied the length of the march route. The marchers themselves came from several neighboring states and from as far away as California and Oregon.

Demonstration platform speakers and guests included Congressman John Conyer's (D-Mich.) who has introduced a King Holiday bill into every session of Congress since 1968 (with the last attempt failing to pass by five votes), Reverend Jesse Jackson, the aforementioned Dick Gregory, Reverend Ben Chavis, Walter Fauntroy (who exhorted the crowd in a defiant chant of "Martin Luther King Day! We took a holiday!"), Imam Warith Deen Muhammad, DC Mayor Barry and the late Dr. King's son, Martin Luther King III, who stirred the crowd by asking and then answering the question "How long Lord!" as his late father had: "Not long. No lie can live forever."

The demonstration (which many believe to be the first major and historical black political event of the eighties) was organized by veteran public relations executive Ofield Dukes who heads his own PR firm in Washington. According to Dukes, Stevie Wonder has accepted Congressman Conyer's invitation to serve as honorary chairman of a worldwide organization in support of King's birthday becoming a national holiday. Conyer and the other members of the Congressional Black Caucus expect to soon present the rest of Congress and the Reagan Administration with a petition containing five million signatures in favor of a King Holiday bill.



LARRY NEAL

1937-1981

By Greg Tate

Poet Thulani Davis once lamented: "there are so few of us who take it seriously..." In that instance Thulani was referring to African-American culture and by inference the relatively scant number of knowledgeable black critics and scholars who regularly engage in writing about it.

In this light, the loss to the African-American community of an intellectual talent of the calibre and the productivity of Larry Neal can only be assessed as tremendous.

It is also a loss whose severity in terms of African-American letters is to some degree incalculable. If only because so much of the work Neal took himself to task for remains so long overdue and so undone.

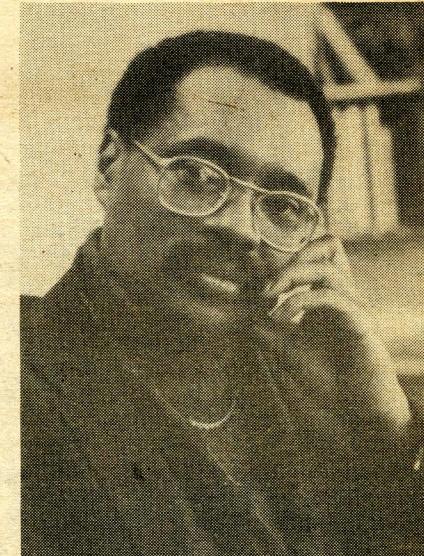
At the time of his death Neal had completed or was in the process of completing a number of significant projects which include a film series on black music for WGBH (PBS Boston), a film script on jazz improvisation for Clarke College in Atlanta, a collaboration with percussion innovator Max Roach on his biography, an introduction to a three volume series of Zora Neale Hurston's works, and a book on the black consciousness movement of the 1960's.

Photographer Roy Lewis who visited Neal's Manhattan home around the time of his funeral, recently recounted that in his friend's study there were several neatly stacked manuscripts indicating incessant labors. In Lewis' words, "For Larry the work never stopped."

Writer Bill Quinn, also a friend and a colleague of Neal's has said that his own acute familiarity with the late writer's prolific output came about because, "Larry was always involved with some project I had thought about doing, only to discover that Larry was already doing it!"

Among Neal's published works are two books of poetry, *Black Boogaloo* and *Hoodoo Hollerin' Bebop Ghosts* as well as numerous uncollected articles and criticism first published in journals as divergent as *The Liberator*, *Black Scholar*, *Ebony*, and *The Partisan Review*. In 1968 he and Amiri Baraka coedited the literary anthology *Black Fire* which featured the work of many artists and theoreticians then involved in the politics of black cultural nationalism and the Black Arts Movement. Both Neal and Baraka are considered to be two of the major esthetics theoreticians of that historical movement.

Besides his accomplishments as a writer Neal also had formidable credentials as a teacher and lecturer at Yale and Drexel Universities and Lincoln, Wesleyan and Williams



Colleges. In 1971 he received a Guggenheim Fellowship award and in 1978 a Rockefeller chair in humanities at Howard University through which he presented a symposium/performative series in contemporary African-American art and criticism. From 1976 to 1978 Neal lived here in Washington working as executive director of the DC Commission of the Arts and Humanities. In 1979 Larry Neal, the dramatist had his play *The Glorious Monster in the Bell of the Horn* produced at New York's Henry Street Settlement Theatre under the direction of Glenda Dickerson with music composed by Max Roach. On the day of his death he was in Hamilton, NY for a theatre workshop being held at Colgate College.

Soon after his funeral a memorial service in recognition of his contributions to African-American culture and to the arts in Washington was held at Melvin Deal's African Heritage Center. The service, coordinated by Neal's longtime friend and associate Bill Hassan, was attended by an intimate gathering of fellow artists, cultural workers and colleagues, many of whom offered songs, poems, testimonials and remembrances. Though the service was perhaps originally intended as one of solemn commemoration, the event began to take on an air of almost ribald good natured comradeship as old friends and fellow poets A.B. Spellman and Gaston Neal celebrated Neal's life with wry fondness, brotherly love and bar room humor.

As a poet, dramatist, folklorist, critic, scholar, and lecturer, as in essence a complete man of letters, the legacy Larry Neal leaves behind for present and future generations to study is the ideal of a distinguished body of work in many literary disciplines and of a life committed to seriously addressing the impact of African-American culture upon twentieth century civilization.



ON PAGES 11-14

Commission Determines Grants and Guidelines

The D.C. Commission on the Arts and Humanities announced in February, that 149 grants totalling \$333,550 have been awarded to individual artists and non-profit institutions.

In addition, the Commission announced two new grant programs for FY 1981:

- \$50,000 ... For a special constituencies program, under which up to five grants will be given to institutions for programs which target the physically and mentally handicapped, the institutionalized (persons in prisons, hospitals, etc.) or the elderly.
- \$67,100 ... For summer programs, under which up to eight grants will be awarded to institutions, for performances or exhibitions scheduled for the months of June through September and open to the general public.

Mayor Marion Barry, Jr., joined members and staff of the Commission today in a news conference to release the list of grants and announce the new programs.

In both categories, only organizations may apply, and organizations with existing quality programs will be encouraged to apply. A panel will be established for each of the new grant programs to review and make recommendations about applications submitted to the Commission.

The Commissioner-Convenor of the Special Constituencies Panel is Barbara Gordon, and the Commissioner-Convenor of the Summer Program Panel is John Kinard. Detailed guidelines for each program will be issued in late February. Applications will be available throughout March, with the final decisions to be announced at the time of the regular April meeting of the D.C. Arts Commission.

These new programs will bring the grand total of grants monies dispensed by the Commission for fiscal year 1981 to an unprecedented \$509,120. A breakdown of this figure is provided below:

1. Grants-In-Aid \$333,550.00
2. Special Constituencies	50,000.00
3. Summer Programs 67,100.00
4. Artists-In-Education 58,470.00
TOTAL	\$509,120.00

For the regular Grants-In-Aid program, the Commission received 400 applications: 178 from organizations and 222 from individual artists. The total dollar amount requested from all applicants was more than \$2.3 million.

These figures compare with slightly more than 200 applications for FY 1980 and only 96 grantees for that year.

New Grants-In-Aid Guidelines

The D.C. Commission on the Arts and Humanities also announced in February, its new Grants-In-Aid guidelines which marks a significant change from previous guidelines. The new Grants-In-Aid guidelines are essentially designed to underscore the desirability of using grants to strengthen effective organizations by giving larger "institution-building" grants.

The new Grants-In-Aid program will have three components: *Institution-Building Grants* in the amount of \$5,000, \$10,000 and \$15,000 to organizations; *Recognition Grants* in the amount of \$1,000 to organizations; and *Fellowships* in the amount of \$2,500 to individual artists.

These three categories within each artistic discipline will result in a significant portion of the dollars to be given in large grants to arts organizations. The larger grants will enable organizations to receive funds at a level which will begin to substantially impact upon the growth, development and stability of an institution. This reverses a trend of the past several years of steadily decreasing average grant size. For instance, the average grant size in FY 1980 was approximately \$4,000, and in FY 1981, the average size was \$2,200.

At the same time, the smaller \$1,000 *Recognition Grants* will enable the Commission on the Arts to assist organizations by giving them the imprimatur of Commission-credibility and support which will hopefully aid their fundraising efforts from other sources.

For individual artists, the \$2,500 *Fellowships* will provide funding that for the first time, will not be project-oriented, but rather, based totally on the artistic merits of the individual.

Finally, in addition to the three-pronged approach in the Grants-In-Aid program, the Commission will also initiate a "Geographic Development" program. The purpose of this program is to support and encourage artistic activity in city wards that traditionally have not been a source of grant applications. The focus for FY 1982 will primarily be in Wards 5, 7, and 8.

These new directions and programs of the Commission on the Arts and Humanities are a result of its deliberations and reflections subsequent to the public hearings and forums held in 1979 and 1980; and the concerns and recommendations from panelists and the arts community in general.

The Grants-In-Aid program will continue to operate through seven-person review and recommendation panels for each of the ten artistic disciplines. A non-voting Commissioner-Convenor will chair each panel. The lists of panelists and Commissioner-Convenors are available.

The programs of the D.C. Arts Commission for FY 1982 will include:

1. Grants-In-Aid
 - Institution-Building
 - Recognition
 - Individual Artist Fellowships
2. Artists-in-Education (Formerly Artists-In-Schools)
3. Special Constituencies Program
4. Summer Programs
5. Geographic Development
6. On-going Commitments—(Including ARTS, D.C., National Symphony Youth Fellowships, Technical Assistance, etc.)

See PAGE 9 for listing of grantees and awards.

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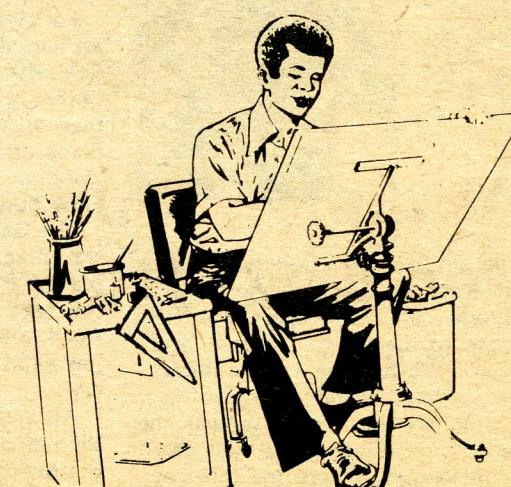
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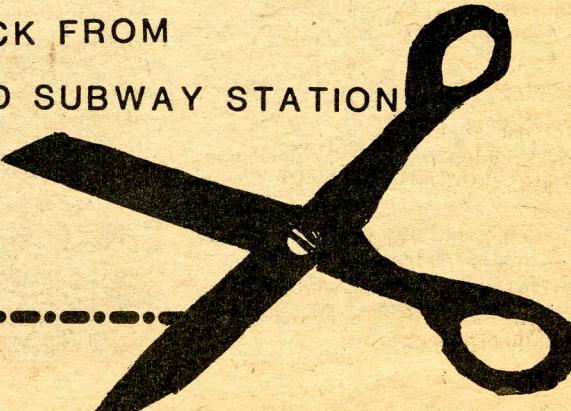
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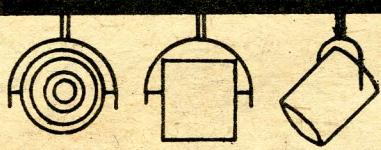
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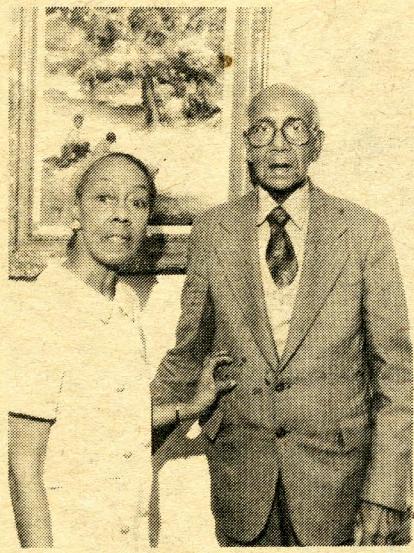
BROOKLAND SUBWAY STATION



spotlight



Smith-Mason Gallery Museum



The Smith-Mason Gallery Museum, in the Nation's Capital, is the oldest of a group of Washington galleries devoted to black art. The first black gallery in Washington was the Barnett-Aden Gallery, founded by Professor James V. Herring who also was the founder, first director and first chairman of Howard University's Art Department.

Founded in 1967 by James and Helen Mason, the Gallery was the first of its kind to exhibit and advance the works of Black artists in Washington. Prior to the opening of Smith-Mason Gallery, there was no public space in Washington for Black artists to show their work.

The need for such a place was a necessity according to James Mason, "There was nowhere for black artists to show their work except in private homes, churches or sometimes even on the White House fence."

So, the Smith-Mason Gallery came into being. The Gallery is housed in a four-story Victorian house at the Western entrance of the District's Shaw area on Rhode Island Avenue. Only a short walk from Logan's Circle, Smith-Mason Gallery has strived to live up to the goals of its founders.

Those goals simply stated as excellence, beauty, service and opportunity.

Throughout its career, the gallery has perpetuated the works of Black artists. The results have included exhibits arranged through the U.S. State Department's "Art in Embassies Abroad Program," as well as placing works in the White House, the Library of Congress, the National Museum of American Art, and major universities such as Boston, Harvard, and Howard University.

For Helen Mason, a former teacher, art had always been a part of her life. She reflects that prior to the opening of the Gallery, "I thought how sad that there is nothing in the capital city for black artists. I hate those differentiations, an artist is an artist, but you know how people are."

The Gallery does not only serve as a showplace for Black Art, but has also played a role as a community institution for study and development among Black artists. It has been a necessary link to the broader spectrum of the art world.

Although there has been progress in the recognition of Black art, the Masons still feel a need for an institution like Smith-Mason. The couple is working on a foundation to continue the Smith-Mason Gallery, as well as developing a permanent gallery collection.

Upon retirement the Masons plan to have an institution (as yet unnamed) take over the operations of the gallery.

On April 26, the Smith-Mason Gallery will celebrate its 14th anniversary. An exhibit of Boston women artists will occur in May, and later in the year an exhibition of the Smith-Mason Gallery Museum collection is planned.

Smith-Mason Gallery hours are Tuesday - Saturdays from 1-4 p.m. and Sundays from 2-5 p.m. The gallery is located at 1207 Rhode Island Avenue, N.W. (202) 462-6323.

U.D.C. Dean's Seminar Debuts with C.L.R. James

International Affairs is the theme of the University of the District of Columbia's (UDC) College of Liberal and Fine Arts' first annual Dean's Seminar, scheduled for February 23-27, 1981. Cyril L.R. James, noted Caribbean scholar and Distinguished Professor of History at UDC, will be the featured participant for the week of seminars, musical events, and films.

The opening plenary session, "Africa and the Caribbean in World Affairs," will convene at 7 p.m. on Tuesday, February 24 at First Congregational Church, 10th and G Streets, NW, and will feature Dr. James as keynote speaker. A series of seminars hosted by the academic departments of the college will focus on a diverse range of topics.

Cyril Lionel Robert James was born in 1901 in Tunapuna near Port of Spain, Trinidad. He was educated at Queen's Royal College where he began his lifetime commitment to learning, teaching, lecturing, writing, scholarship, and social activism.

As an historian, novelist, playwright, and journalist, he has made the entire globe both a research laboratory and a forum for his dedicated work in the international black struggle.

In 1932, Dr. James moved to England where he published his first political book, "The Life of Captain Cipriani," a pioneer work in the advocacy of West Indian self-government. While in England, he became active in British politics and society, founding

(Continued on page 24)

Pacifica Radio Premieres "Artscope"

By Francis Josiah-Faeduwor

"Art is a slice of life," states Clarence Williams, one of the producers of a recent arts program called "Artscope". Williams goes on to comment that 99.9 per cent of the time art depicts an experience someone has lived through. Even if the performance or painting is a fantasy/abstract the artist has first internalized the idea—converting its meaning from his/her very being—to present a spellbinding performance or an image on canvas.

Artscope is a thirty minute public affairs program on WPFW Saturdays from 10:00-10:30 a.m. Its producers are Williams, Roberta McCloud and Vivica Ekers.

The show seeks to share with the local community a positive slice of life in the world of the artist, update possibly negative attitudes towards artists, remove the restricted sphere so often attached to the arts and assert that everyone can have access to the arts.

Artscope runs back to back with the only other arts program on WPFW, "Survival Clearinghouse for the Arts," which is more technical.

Artscope features local talents in the performing arts as well as visual artists. It seeks to expose the local as well as national community to high budget shows along with low-budget

shows and to bring to the forefront more visual artists. Williams, who is a performing artist, feels that so often unless people see visual artists actually painting a mural they do not know he/she exists. Hence the need to promote and give visibility to artist in the community as well as well-known national figures.

Live guests are included in the program format and WPFW welcomes artists and performers, who want to share their talents, to contact them—they want to know who you are! At the same time, since the show is in its formative stage, the producers encourage listeners to call (202) 783-3100 and express their interests. Also give suggestions as to what time is more convenient to tune in to the show.

"We (WPFW) hope to sensitize the community as to what is going on in the fine arts; what really happens with artists and what constitutes being an artist and making ones life's work as an artist, says Williams. A lot of people think that artists just walk out on the stage, or throw up the canvas, and its like magic occurs. It just doesn't happen like that." Artist must develop and refine their skills similar to a surgeon. There is no end product; but a profession to other levels of expertise which may lead to a rewarding and beautiful career.

Anacostia Museum Honors Black Educator

(Continued from page 3)

replica of Cooper's fireplace that contained tiles representing each of the major works of Shakespeare will appear in the exhibition.

Cooper's civic duties included her assistance in founding and staffing the Colored Social Settlement (now the Southwest Settlement House). As one of the first lifetime members of the Colored Young Women's Christian Association (now the Phyllis Wheatley YWCA), Cooper was among the early advocates of recreational and social development programs for young black females in the District.

Her views on apartheid in South Africa were expressed before the first Pan-African Conference held in London in 1900. She was one of the two Afro-American women invited to speak.

Dunbar High School, founded in 1870, was the first public high school for blacks in the United States. Richard T. Greener, the first principal of the school, was the first black to graduate from Harvard University. Mary Jane Patterson, the school's second principal, was the first black woman to graduate from an American college, receiving a degree in 1862 from Oberlin.

Considered for many years to be the most outstanding public school for blacks in the nation, Dunbar has many noted graduates, including: Edward W. Brooke, the first black U.S. Senator since Reconstruction; Charles Drew, who discovered blood plasma; Robert C. Weaver, the first black cabinet member; Benjamin O. Davis, the first black general; William H. Hastie, the first black federal judge, and Harlem Renaissance writers Jean Toomer and Willis Richardson.

Some of the graduates still on the local scene in Washington include Judge Barrington Parker, U.S. District Court; Sterling Brown, author; Dr. Marjorie Parker, educator and chairman of the board of trustees at the University of the District of Columbia, and Walter Fauntroy, D.C. Delegate to the U.S. House of Representatives.

The school was named for author Paul Laurence Dunbar, one of the first black writers to attain national prominence.

Cooper, widow of Rev. George A.C. Cooper, the second black ordained as an Episcopal minister in the state of North Carolina, died in 1964 at about the age of 105. She is buried in City Cemetery, now an historical landmark in Raleigh, N.C.

The exhibition was researched by the Museum's historian Louise Daniel Hutchinson. A catalog written by Hutchinson will be available at a later date.

During February the Museum's Education Department will sponsor a number of activities relating to the exhibition.

Services for Museum visitors include labels in simplified English for the hearing-impaired located throughout the exhibit; taped self-guided tours of the show, and a motor-powered lift for easy access to the stage area.

The Education Department can arrange for interpreters for all programs if requests are made a week in advance of the event. The Education Department can be reached on (202) 287-3369.

The Anacostia Neighborhood Museum is located at 2405 Martin Luther King Ave. S.E. and is open 10 a.m. to 6 p.m. weekdays and 1 p.m. to 6 p.m. on weekends and holidays. Admission is free.

TRIBUTE TO BLACK HISTORY

In observance of Black History Month, actors **Ruby Dee** and **Ossie Davis** will make an appearance at the Smithsonian on February 5 at 8 p.m., in a program sponsored by the Smithsonian Resident Associate Program in conjunction with the Museum of African Art.

Dee and Davis will present an informal program of readings from the works of black writers, including **Langston Hughes** and **Amiri Baraka**, as well as improvisations and discussion drawing from black history and contemporary life.

The program takes place in the Baird Auditorium of the Museum of Natural History, 10th Street and Constitution Avenue, N.W.

During the months of January and February, the faculty and staff of Ss. Paul and Augustine School have developed and are conducting an expanded program of observing the history and contribution of blacks among its students. Art and essay contests are being held around several themes, personalities and periods of black history. Special programs and films are being exhibited to the students as well as field trips to local museums and the Kennedy Center for the Performing Arts. The winning entries of the art contests will be on exhibit during the month of February and the essay contest winners will present their works during the Sunday afternoon parish Black History programs.

Ss. Paul & Augustine Church is located at 1419 V Street, N.W., Washington, D.C. 20009.

New Era Education, Inc. invites you to celebrate their Third Annual Salute to Black History Month. The panel discussions will focus on the topic "Responding to the Struggle of Blacks in the 1980's."

Panelists will be: Mr. Frank Conaway, Dr. Ann Emory, Mr. James Abraham, Attorney Elise Mason, Brother Muhammah Mwamba, Mr. Bob Cheeks, Mrs. Thelma Daley and Rev. Dr. G.J. Kellogg.

There will be entertainment of dance and poetry. Local artists work will be on display.

The benefit will be on February 21, 1981 at New Era Day Care Center and Development Center, 4516 Manordene Road, Baltimore, Md. from 3-7 p.m. Cost is \$3.00. For more information contact Ms. Rosaria Bass (301) 233-2818/2822.

The National Visitor Center presents "A Touch of Black" in honor of Black History Month.

All programs are being held at the National Visitor Center in historic Union Station at 50 Massachusetts Avenue, N.E., Washington 20002. Contact Ms. Margaret Chandler at (202) 523-5300.

"The Blues: Voices and Saxes," is the theme of Charlin Jazz Enterprises fifth concert of the season.

Ronnie Wells and Shirley Fields blend their voices with the blue sounds of tenor saxmen Buck Hill and Mickey Fields, Saturday, February 7, at the Washington Ethical Society, 7750 16th Street, N.W.

George Mason University presents "A Tribute To Black History" featuring music, art, lectures, exhibits and theatre with Benjamin Hooks, executive

director of the NAACP, Thursday, February 5, 1981, in GMU's Lecture Hall at 3 p.m.

The Black Awakening Choir of Virginia Commonwealth University, Sunday, February 8, 1981, in the Student Union Lobby at 4 p.m.

Rev. Perry Smith, pastor of the First Baptist Church in North Brentwood, Maryland, Sunday, February 8, 1981, in the Student Union Lobby at 4 p.m.

Singer Margaret Matthews and her Ensemble, Sunday, February 8, 1981, in the Student Union Lobby at 4 p.m.

Exhibit by John Johnson, oil and water colors, Monday, February 9, 1981, in Room 208 of the Student Union from 1-3 p.m.

Art Display by Mike Reaves, Tuesday, February 10, 1981, in Room 208 of the Student Union from 3-5 p.m.

Jack Gravely, executive secretary of the Virginia State Conference of the NAACP, Wednesday, February 11, 1981, in the Student Union Conference Rooms D-F at 2 p.m.

Association for the Study of Afro-American Life and History Exhibit by Carlton Fund will be on display Wednesday and Thursday, February 11-12, 1981, in the Student Union Lobby from 9 a.m.-5 p.m.

Variations in Black Music...featuring

- The Nick Nichols' Jazz Quartet
- Blues singer Nap Turner and Trio
- Spiritual/gospel singer Stephanie Colbert Hopkins

Friday, February 13, 1981, in the Student Union Lobby from 11:30 a.m.-2 p.m.

"The Church is in the Valley," play, performed by the Henrietta Doswell Ensemble, Saturday, February 14, 1981, in the Student Union lounge at 7:00 p.m.

In addition to the public festivities, GMU will mark Black History Month by honoring outstanding Black students of Northern Virginia at a luncheon for the semi-finalists of the National Achievement Scholarship Program on Tuesday, February 3.

The observance will run through February on the University's main campus, 4400 University Drive, Fairfax, Virginia. For further information call (703) 323-2138.

Black History Month events are free and open to the public.

As part of the Kennedy Center's Second Anniversary of the Terrace Theater jazz pianists **Marian McPartland**, **Hank Jones** and **Stanley Cowell** will bring the Anniversary celebration to a foot-tapping close with an evening of jazz piano in tribute to **Bill Evans**, Sunday, March 1, at 7:30 p.m.

Presented jointly by the Smithsonian Institution's Division of Performing Arts and the Kennedy Center, each of the three artists will perform a separate set of selections from his/her own repertoire, and at the conclusion will gather on stage for several impromptu duets and trios.

The late Bill Evans, recognized as a significant jazz pianist since his work with **Miles Davis** in the late 1950's, strongly influenced jazz ensemble procedures from the 1960's to date, according to J.R. Taylor of the Smithsonian's Performing Arts Division.

Tickets are \$8.00 and may be purchased at the Concert Hall Box Office. For further information call (202) 254-3600.



The National Council of Negro Women

plans several free events for this month, to be held at the Mary McLeod Bethune Memorial Museum, 1318 Vermont Avenue, N.W.; An opening reception for an exhibit entitled "Black Women: Selections from the Barnett-Aden Collection," Feb. 8, 3 to 5 p.m.; **Karamu Welsh** in a performance entitled "Commemorating the Black Woman Through Dance and Poetry," February 20, 7:30 to 9 p.m., and a symposium on **Black Women in Politics in the 80s**, February 22, 3 to 5 p.m. Advance reservations are required for all three, and may be obtained by calling the council at (202) 332-1233.

At the **Martin Luther King Jr. Memorial Library**, an exhibit tracing the lives and accomplishments of Washington's black architects from 1875 to 1980 opened February 1, and will continue through the month. The exhibit will be in room A-2 of the library located at 901 G Street, N.W., Washington, D.C.

In honor of Black History Month, **The Baltimore Museum of Art** will present a series of programs highlighting talents and accomplishments of Black Americans.

February 13 at 3:00 p.m. Dr. Eugenia A. Franklin-Springer, author, poet-dramatist, and playwright, will present a program of dramatic readings.

All programs are free and open to the public. For further information, please call (301) 396-6314.

During the month of February **Capital Children's Museum** is featuring a number of Black History programs.

In celebration of Black History Month, the **National Archives** will present a month-long series of films based on the theme "Role Models for Black Youth." The films, on loan from the District of Columbia Public Library, tell the stories of several well-known black Americans. Showings are every Tuesday in the National Archives theater. For program information, telephone (202) 523-4547. Pennsylvania Avenue at 8th Street, N.W., Washington, D.C. 20004.

Anacostia Neighborhood Museum, Smithsonian Institution, 2405 Martin Luther King Avenue, S.E. will feature the following exhibitions:

February 10 . . . "The Dunbar Legacy"—Lenore Drew, widow of Dr. Charles Drew, a Dunbar graduate who discovered blood plasma. 10 a.m. 11, 18, 25 . . . Black Heritage Puppet Theatre.

13, 20, 27 . . . Young People's Film Festival.

14, 28 . . . Tommy Duren and his Super Puppets in a special black history program. 1 and 3 p.m.

15 . . . A program of spirituals performed by the Third Street Church of God Choral Ensemble. 2 p.m.

17 . . . "The Dunbar Legacy"—Former Dunbar students, including a member of the first graduating class in 1917 and a student of Dr. Cooper's, will talk about their experiences at the school. 10 a.m.

19 . . . A participatory flannelboard session for pre-kindergarten through 3rd grade on Anna Cooper. 10 and 11 a.m. and 1:30 p.m.

21 . . . Lecture: "The Anacostia Neighborhood Museum and Its Community" by John R. Kinard, director of the Museum. Sponsored by the African-American Women's Association.

22 . . . "Anna Julia Cooper," a musical play by Pinpoints Inc. based on the life of Anna Cooper. 2 p.m.

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Black Art: Many Media and Meanings

By Greg Tate



Three exhibits on display last month at the Washington Project for the Arts, (1227 G St NW) by eight contemporary black artists or *cultural workers*, demonstrated an often obscured and/or willfully ignored verity of black culture and that is, its prolific diversity.

The three exhibits were "First Focus", the premiere exhibition of work from the members of Selective Focus, a black women's photography collective; multimedia worker Joyce Scott's "Something's Got A Hold On Me"; and sculptor Ed Love's "Winter in America".

In a country where the majority press attempts to diminish the presence of thirty million individuals by labeling them an indistinguishable monolith; i.e., "the blacks," in the same way say the dixiecrats used to publicly refer to "the niggers," counter-affirmations are by necessity important.

Particularly when it comes from those members of the black national community whose *raison d'être* is individual expression.

Seen together, in shared space, these three exhibits make a profound statement about the depth and scope of the many different cultural dynamics which inform the sensibilities of black artists. And in the same way that a concert featuring the musics of Sun Ra, Betty Carter, Stevie Wonder, Linton Kwesi Johnson and Pete Cosey would afford one the opportunity to experience five excellent performances only vaguely similar in style and substance so too did these three exhibits make apparent the diverse kinds of identities which can emerge from the black community and black culture.

In addition it should be stressed that the only thing uniform about these eight cultural workers are their alike commitment to producing quality work. With great, craft intellect and vision they all tell us something very different about the multiplicit realities of the so-called "black experience", which is of course to reiterate it again a multifaceted one.

If there is a common objective to the collectivity of the six women who comprise Selective Focus besides age, race and gender identification, it is craft. Each of these six young black women makes expert use of the tools of her art. Each as well has developed an incisive eye capable of targeting that precise and precious instant which Henri Cartier-Bresson once said makes all the difference between a good photograph and a mediocre one. Equally important to observe is the fact that each of these women utilize their skills and sensitivities to render profound statements on very different subject matter.

Sandra Turner Bond's Palestinian refugee series, taken during a recent sojourn to the Middle East, presents the viewer with the unconquerable and familiar humanity of another land-usurped people summarily discarded by the West. At the same time Sandra never loses sight of the terrible particulars of the Palestinian's resistance to repression. No where are the chilling costs of that resistance seen more clearly than in Sandra's photographic work entitled "Palestinian Graveyard", a graveyard where the dead are buried not in the earth but in cement. From half a world away this picture

reveals the kind of makeshift destiny any people without a homeland face—the kind of destiny which ultimately disallows that people the privacy and the dignity of communion on sacred ground in the wake of national disaster and personal tragedy. In making these photographs, Sandra forges the forbidden link between divided hemispheres of oppressed peoples.

The portraiture of Julia Jones contain the faces of the shy and the self possessed, of superstars and of innocents; of those we assume common and those who seem very different. What they also contain are the gently prying eyes of an artist who respectfully seeks to communicate the interior dimensions of her subject's outer selves. Julia's "Curt and Scott" which depicts a black father and son embracing in and enmeshing with a clear body of water intimates something almost cosmic about the regenerative nature of progenital love.

The subjects of Pamela Nixon's photographs are homeless black women and black women whose shelters, psychological and physical display undeniable devastation. What is most frightening, most fascinating and most disturbing about these women is the way in which they seem to have almost comfortably settled into the stress, the madness and the collapse which characterizes their features and defines their conditions. As stark documents of unfit ruins and ravaged lives, Pamela Nixon's work connects with the viewer like shellshock.

By contrast Deborah Grable's abstracts, architectural forms and cityscapes idealize a symmetrical union of form, space, shadow and light into a kind of visual mantra for contemplation and serenity.

The most impressive aspects of Leigh Mosley's photos, particularly her self-portraits, are their courageous self-revelation and extreme literacy. Her work, which contains subtle graphic puns, scraps of biographical narrative and visual parable, can, like good fiction, be scanned, re-read and reinterpreted. More so than any of the other members of Selective Focus Mosley, who possesses superb darkroom technique, seems to create her photos first in her psyche and then in her lens. Not so ironically enough Mosley's artistic obsessions with personal fantasy, imagery-manipulation and total control over her picture's contents correspond with what her self-portraits reveal about her feminist politics and avowed lesbian sexuality. In Mosley's work the technological, the personal and the political ethics of her life interface.

Sharon Framer's work displays the resources of an extremely versatile talent whose subject matter seems to be life wherever she is—be it the wings of a church observing an elaborate procession from a tongue-in-cheek god's eye view or at a political rally. Also like Gaston Neal in poetry and Calvin Reid in graphics Sharon has an eye for street-magic, or the often unseen surrealistic sights which reside in the common heart of the black urban boogie. Her photo "Crash" shows one young black woman's life cracking up at the intersection of short-term disaster and long-distance laughter. It is a work which deliberately inverts pain and joy to confuse the survivor with the holocaust. Its conscious ambiguity is that of the

(Continued on page 21)

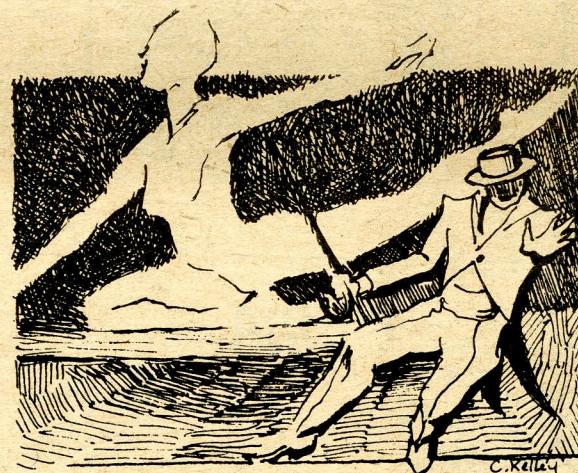
GRANT AWARDS

The following is a partial listing of those individuals and non-profit organizations who were awarded grants from the D.C. Commission on the Arts & Humanities. The remaining grantees will be published in the next issue of Black Arts Review.



CRAFTS

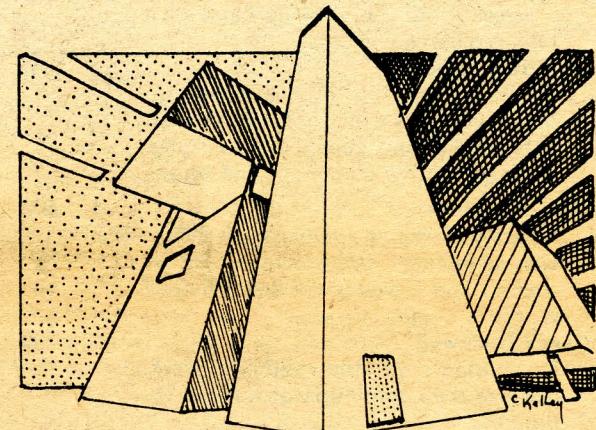
Grantee	Grant Award
B.J. Adams	\$ 2,000
To create a three-dimensional sculpture made of flexible plastic to be exhibited at the Textile Museum.	
Maria da Conceicao	\$ 2,000
To produce a major new collection of wearable art using natural fibers.	
Sal Fiorito	\$ 2,600
To develop a new technique in glass production involving the use of photo-transparencies and freestanding glass panels.	
Margery Goldberg	\$ 1,000
To design a series of sculpture furniture, especially designed for those with space limitations.	
Martha Jackson-Jarvis	\$ 1,000
To support the creation of organic and inorganic ceramic along with detailed documentation of the techniques.	
Marvin Kelly	\$ 1,000
To develop a series of life-size low relief sculpture on full leather skins. Work will incorporate press techniques which will include plate engravings, a hand press, block printing and traditional leather carving styles.	
The Textile Museum	\$ 5,220
For operational support for two educational programs in the spring of 1981, including lectures done in conjunction with an "Old Tradition - New Direction" exhibit and demonstration of textile techniques.	
TOTAL	\$14,820



DANCE

Grantee	Grant Award
Carl Jackson	\$ 1,000
"Mr. Rhythm" will present 15 tape dance performances for senior citizens.	
Keith Lee	\$ 4,000
To create and produce a new ballet called "Imagery at Dreamtime."	
Elizabeth Lerman	\$ 3,000
To create an album entitled, "Song and Poems of the Body," composed of selections choreographed for the Washington premier at the Kennedy Center. Works will be performed by professional and non-professional dancers.	
Annie Sailer	\$ 625
To present three night dance concerts, two of which will be new work, one which has been previously choreographed.	
Julio Sanchez	\$ 1,500
For operational support of dance program designed to teach dance to D.C. residents.	
Florin Scarlat	\$ 1,500
Operational support for this newly formed dance company which teaches a variety of dance styles to the community and aspiring professionals, then puts on four free concerts.	
African Heritage Dancers and Drummers	\$ 6,625
To support the performance series of the African Heritage Dancers and Drummers and instruction at the studio.	
D.C. Congress of Parents and Teachers	\$ 500
To support the production of the "Maxi-Arts Gala," in conjunction with Delta Sigma Theta. The program involves local junior and senior high school students performing traditional and contemporary dance, gymnastics, small and ensemble pieces and choreographic fashion.	
The Dance Exchange	\$ 3,000
To support the staff in developing residency program with senior citizens and professional dancers; for performances at the Washington Project for the Arts, Dance Space and the Kennedy Center.	
Immaculate Conception Dance Company	\$ 2,500
To offer weekly courses in tap, ballet, modern dance, gymnastics and slimnastics. After nine months of instruction, participants will give community performances.	
Maida Withers/Dance Construction Company	\$ 1,500
For operational support in developing programs for management of artist-in-residence, community outreach and organizational development.	

Murray Spaulding Movement Arts, Inc.	\$ 2,000
To produce a spring dance series featuring four modern dance companies along with Murray Spaulding.	
Sign of the Times Cultural Workshop and Gallery	\$1,000
To support workshops teaching modern dance/creative movement to children.	
S.E. Cultural Institute for the Arts	\$ 2,500
For operational support of a program which includes the teaching of cultural and interdisciplinary aspects of music and dance; African dance and instrumental theory and techniques; and public concerts.	
The Washington Ballet	\$ 6,625
To expand existing repertoire with two new ballets featuring the work of renowned Choo San Goh.	
Washington Project for the Arts	\$ 1,500
To support a series of concerts featuring Washington dancers and choreographers.	
TOTAL	\$39,175



DESIGN

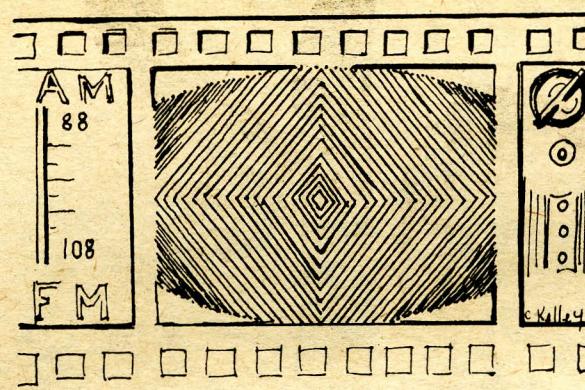
Grantee	Grant Award
Barbara Covington-Jones	\$ 1,900
An art series on the phases of aging designated to raise awareness of growing old and to also introduce art to a new audience.	
Dennis Dugan	\$ 4,000
To publish a book on architectural types (homes) built between the Civil War and World War II. It is designed to enhance appreciation of D.C. homeowners and show them the types of improvement which can be made on these homes.	
Phyllis E. Stephenson	\$ 1,000
To support fashion shows for community and non-profit organizations.	
American Planning Association-National Capital Area Chapter	\$ 1,800
A 55-piece exhibit displaying architectural designs showing how community space can be used to house two or more families. The exhibit will also serve as a backdrop for a panel on cooperative living, especially designed to enhance the lives of children with single parents.	
Friends of the Washington Review of the Arts	\$ 3,300
To support the production and design of issue exploring the tabloid as an art medium.	
TOTAL	\$12,000

(Continued on page 10)

D.C. COMMISSION GRANT AWARDS

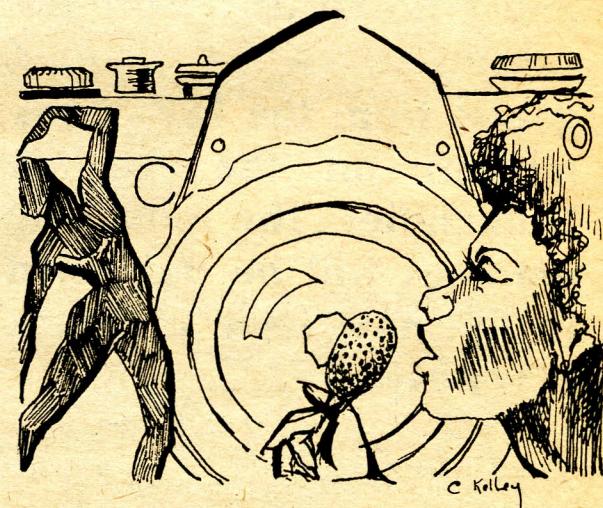
LITERATURE

Grantee	Grant Award
Jonetta Barras To support book of poems for children.	\$2,500
Michael Blumenthal To support a book called "Night Rocking" which describes various experiences such as adolescent daring, Jewishness, man-to-man and man-to-woman relationships.	\$1,500
Sophy Burnham To support the writing of "The White Rat," a novel about the conflict between a man of the cloth and his community.	\$500
Martha Dudley To support development of a prose workshop for residents of senior citizen housing centers.	\$800
Theresa Ford To develop a series of public poetry performances within the District of Columbia.	\$1,000
Robert Hinton To support a photographic documentary of Washington jazz culture including critics, teachers, fans and announcers which will be exhibited in the fall of 1981.	\$2,000
Carolyn Jones Howard To publish two poetry anthologies of D.C. public school students.	\$2,400
Mark Murray To complete "What the Lillies Know," a novel about the growing pains of a talented Black teenager.	\$1,500
Quintin Peterson To write and illustrate a children's book with plots which are educational, entertaining and depict evil as something gray rather than black and white.	\$850
Mary Lou Reker To assist in writing a television a television screenplay about five American women who served in the Spanish Civil War.	\$500
Nancy Stockwell For support of the author's work towards the completion of a novel in progress.	\$1,500
ADAPT, Inc. For support of "Arts Ink," a magazine for and about the D.C. Arts Community.	\$1,750
Folger Shakespeare Library To present "Moveable Muse," a free downtown poetry series designed to bring poetry to new audiences.	\$4,000
Nethula Publishing House To support the publishing of a semi-annual journal with poetry, short stories, book and music reviews, essays and interviews with authors, musicians and artists, by and about Third World artists.	\$4,000
Washington Project for the Arts To support their bookstore which offers small press editions and provides a reading facility.	\$1,500
Washington Writers Publishing House To publish the work of three area poets in professionally designed inexpensive books and distribute the books to local bookstores, through the mail and special readings.	\$1,200
Watershed Foundation To produce "Black Box," a cassette magazine of poetic works by local artists. The Black Box is distributed world-wide and provides exposure to poets who would otherwise have no other outlet as well as providing a forum for experimental work of well-established artists.	\$1,750
Word Works, Inc. To support a poetry writing contest designed to bring out new talent.	\$1,000
TOTAL	\$31,450



MEDIA

Grantee	Grant Award
William E. Blish To produce five hour-long radio programs on little known Black music, including interviews with ethno-musicologists, rare recordings and performances of Black songs.	\$1,000
Haile Gerima A documentary film exploring issues such as housing, land and unemployment.	\$2,000
William Hancock To produce a documentary on Baby Lawrence, an important trend-setter in creative tap dancing.	\$750
Pamela M. Nixon To produce "Brick, Blood and Thread," a documentary about homelessness among women in D.C.	\$2,000
Henri Norris To produce a video portrait of Dr. Bernice Regan, noted African-American historian, musician, songwriter and performer.	\$2,000
Michelle Parkerson For completion of a documentary "But Then She's Betty Carter," on the legendary jazz vocalist.	\$2,000
Marita Rivero To produce a hour-long radio documentary on the residents of D.C. apartment building, The Woodner.	\$4,800
Dolores Smith To complete the film, "The Warehouse," a 10-minute mood piece on fear.	\$750
Children's Radio Theatre To support a radio theatre drama involving children.	\$4,500
Feminist Radio Network To support the production of two half-hour audio tapes suitable for radio broadcast on "Dealing With Rape" and "Rape as a Social Issue."	1,250
Library Theatre To support a 12-minute multi-media experience consisting of slides of art work by D.C. school children set to music reflecting the musical styles of various cultures.	\$3,750
Pure Street Communications and the Arts To produce "LH," an hour long radio program on the people, events and issues of the D.C. community.	\$1,000
WETA-TV \$ 3,500 For production of "Art Beat," a series on local artists and art groups.	\$7,500
WPFW-FM For operational support of Third World arts programming.	\$3,000
Washington Area Filmmakers League For operational support to continue monthly programs, special workshops, a library, screening facility and working space for area filmmakers.	\$4,000
Washington Community Video Center To support state-of-art broadcast production, editing equipment and crews to local performing arts groups in order to record and edit their works on "videotape."	\$4,000
The Watershed Foundation To produce two one-hour radio specials on "The Washington Writer" about the survival of writers in Washington, D.C.	\$2,000
Women in Film, Inc. For operational support to continue their work in providing artistic expression of women's roles in media and developing a network of women film producers.	\$750
TOTAL	\$47,300



MULTI-DISCIPLINE

Grantee	Grant Award
Eloise Greenfield To produce disc recordings from the book, <i>Honey in Love</i> , reading over jazz. The "recorded" book of children's poetry will be used in elementary schools.	\$5,000
Anthony Taylor To present slides, photos, video and tapes in an effort to preserve historic moments created by famous jazz and pop performers who once visited the defunct jazz Bohemian Cavern. This will be available to schools, libraries, malls, etc.	\$3,000
Centro de Arte To support a program offering workshops and performances of ethnic dances, crafts, instruments and bilingual theatre.	\$3,000
Charisma Youth Organization In support of the Y.E.S. (Youth Enjoying Seniors) program which involves senior citizens sharing their exhibits with the young people of the organization.	\$1,000
Children's Hospital Medical Center To support the New Horizons artist-in-residency program, designed to expand the natural creativity of hospitalized children through dance (creative movement), visual arts and poetry.	\$2,000
Maida Withers/Dance Construction Company \$ 1,500 To support the creation of an innovative collaboration performance work of dance, sound sculpture and music.	\$1,500
Roadwork Inc. To present women's music, dance, poetry and visual arts.	\$3,000
St. Mark's Episcopal Church Operational support for lunchtime theatre performances in the community.	\$500
TOTAL	\$20,000

Grantees who received awards in the fields of Music, Theatre and Visual Arts will be listed in the next issue of Black Arts Review.

Kink

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Getting the Best of Braids

By Isidra Person

In the heat of the night, I escaped from the crowded party to the ladies' room. There sisters were lined up at the vanity table, picking and patting and combing and packing. Wilted curly perms, the frizzies, and the super-straight stayed the longest—without much success. I (a little too smugly, perhaps) bogarded my way up to the front of the line, checked my lipstick, tossed my braided head, and whished back off . . . into the heat of the night, looking as good as I did when I left the house.

LOVE THEM BRAIDS! I had long since decided that I was no match for my hair, which was armed to the kink every morning, ready to do battle with my comb. I had let my hair grow, and unwilling to shear it again, hid under scarves and wraps. Somewhere along the line, someone (God bless them!) finally managed to convince me that my head *was not* too flat in back to look good in braids. I took a deep breath, sunk the money, and ever since, I'VE BEEN HOOKED!

But, while braids can make your life easier, and give you new confidence, there are some things you should know which can make your first experience with braids smoother. Taking the time to read this could mean the difference between the "Oohs" and the "Ughs" you're bound to hear whispered behind your back.

DO CHOOSE YOUR BRAIDER WITH CARE. Choose your braider like you would a gynecologist or dentist. Get a referral from a reliable source. See your braider's work with your own eyes if possible—a person's work is her/his best advertisement. If you don't know anyone with braided hair, stop a sister on the street whose style you admire. Don't be shy; if she looks good, she's used to it and will be flattered.

Ask her how long it took, how much the braider charged, whether it hurt, how long she's had her braids in, where she bought beads and hair for extensions, whether her braider takes her hair down, and get her braider's phone number. Chances are she will have a business card supplied by the braider. While you are asking questions, examine her hair for evenness in parts, and consistency in braid size. Notice her head design, and whether or not the style suits her face.

Refrain from touching it, unless she invites you to.

If the person she recommends doesn't offer all the services you are willing to pay for, or if her braider's prices are too high, continue to shop around.

TRY TO VISIT YOUR BRAIDER BEFORE YOUR ACTUAL APPOINTMENT. This way you can see his/her portfolio and find out if s/he braids in the style you want. If you don't see what you are looking for, try to supply the braider with a picture. Either draw it, or cut it out of a magazine.

During that visit, s/he can give you a more accurate estimate of how much the style you want will cost. Some people charge according to the size of your head, the thickness of your hair, its length, or the size of the braids you want. Some charge loosely by the number of layers you want, others per braid, and still others charge by the hour. Some charge much less if you have only your own natural hair braided—extensions take longer. Expect to pay the most for individual braids or wrapping which are the most time-consuming styles. Make sure you know what the price includes in the way of beading, ponytails for extensions, or braiding in cord or other ornaments. Prices vary so much, we can only suggest this: pay whatever you feel is right for the time and your pocketbook.

If you are trying to cut corners, try beading it yourself. Your braider will show you how to fasten the beads, and advise you on your combination of beads. Ask where you can inexpensively purchase beads, braids, wire and all the things you'll need. Some braiders have bead banks where they sell clean, used beads at half price. They can also estimate how many braids you'll need to buy—if you're getting extensions—and how many beads of each kind you'll need. Allow an extra \$25.00 for your ornamentation because pretty, durable beads are sometimes expensive.

TEST YOUR BEADS AND THE STYLE YOU HAVE CHOSEN FOR DURABILITY AND VERSATILITY. Soak a few of your beads in shampoo for a day to see what effect shampooing will have on them. Try to crush them. If your beads break easily, they may shatter on your head and cut your scalp. Choose natural colors, or colors with splash that will go with your wardrobe. Remember, you may be wearing them



for months.

If yours is a vigorous lifestyle, leave the beads off your bangs—you could beat your forehead to death running for a bus. The length of your hair should be believable, and best suited for your everyday activities. Change your styles according to the season: cornrows are ideal for summer heat and humidity, while extensions provide extra warmth and shelter during the cold winter months. Spa, swimming, and camp instructors prefer short styles, or long un-beaded ones that dry quickly since they are in water more than the average woman. If you work in a conservative atmosphere, why not choose a style you can pull back, or pile on top of your head in the daytime, and let it all hang out at night?

COME PREPARED FOR YOUR BRAIDING SESSION. Now that you have asked your braider all the questions you need to know, the rest is easy. Besides bringing the equipment you both have decided on, you may want to bring the following: a pillow to sit on, for obvious reasons; munchies and drinks to last the day long, and good reading material. If your braider does not provide the full range of hair care services, you'll need to get your head together by washing and conditioning it yourself beforehand. Don't bring the kids if possible—neither you nor your braider will have time to mind them.

Check the progress of your hair periodically. Don't allow an exhaustive amount of work to be done before you express discontent. Sometimes patience shows the true style that may look funny at first. Don't fake approval—you'll have to live with the results for a couple of months.

REMEMBER THAT YOUR BRAIDER IS AN ARTIST. S/he is not a machine. Don't expect your braider to undo and redo your hair—you'll never get through! Allow your braider to use his/her creativity and judgement. You may be surprised to find the braid designer knows what looks best for you. After all, you will be displaying his/her work, and they only want the best advertisement.

WORK WITH YOUR BRAIDER. Help him/her braid to the ends, and string beads. We stress time-saving because braiding is a lengthy process and somewhere in the middle, the enthusiasm may run out. But remember this: even if it takes ten hours, after the first 20 days of not having to fight with your hair for one-half hour a day, you are saving time. Most styles last three or four times past 20 days.

BRAIDING SHOULD NOT BE A PAINFUL ORDEAL. However, most people like their hair braided good and tight, believing that the style will last that much longer. If you're tender-headed relax, and spray between the parts with water, or apply jojoba oil to relax the skin. Don't be alarmed if you get a few hair bumps. This sometimes happens when hair is braided its natural

(Continued on page 14)

Photo by Harmon Outlaw. Erma's braids and bead design by Mecca. Cornrow and individual braids (no extensions). Silver, carved ivory, pink glass, gold, burgundy, speckled burgundy, and pink glass oval beads from Winagura Co. Braiding and ornamentation: 11 hours.

Braider's Directory

Compiled by Stephanie P. Honeywood
and Vernard R. Gray

New York

AKUA-ADIKI ANOKYE
212/341-2905
NEW YORK NY 10016

WILMA POINDEXTER
212/672-0879
E ELMHURST NY 11369

HAIRSCULPTURE by Vinnie
Vinnie Bagwell
914/946-4549 or 914/428-7515
WHITE PLAIN NY 10603

MEROE'
Cassandra Wimbs
212/723-8117
JAMAICA NY 11434

Philadelphia

MARGO'S CORNROW BRAIDS
MARGO WELLS
215/387-5066
PHILA PA 19104

Gwen Bundy
215/438-2445
PHILA PA 19144

Baltimore/Washington

NASIMA BANDELE
202/387-7693
WASHINGTON DC 20001

MICHELLE R. BOLIN
202/462-7102
WASHINGTON DC 20001

FANA
LaVERNE SMITH
202/265-2658
WASHINGTON DC 20001

KARIMA JONES
202/232-7677
WASHINGTON DC 20001

BEATRICE LOFTON
202/289-7137
WASHINGTON DC 20001

SHERRY
SHEREE McCONNELL
202/265-5895 or 638-4133
WASHINGTON DC 20001

TERESA DUNNING
202/397-7580
WASHINGTON DC 20002

MAGIC FINGERS
202/544-9281
WASHINGTON DC 20002

CHERYL McSWAIN
202/544-6017
WASHINGTON DC 20002

ANN ROLLINS
202/546-8356
WASHINGTON DC 20003

MADGE THOMPSON
202/543-0133
WASHINGTON DC 20003

REGINALD OF LONDON LTD.
202/466-2233
WASHINGTON DC 20006

BRAIDS by ERNESTINE
ERNESTINE CORBIN
202/797-7387
WASHINGTON DC 20009

MARIA GILLIAM
202/667-7165
WASHINGTON DC 20009

PATRICIA SMITH
202/462-5786
WASHINGTON DC 20009

CHERYL BRUNSON
202/387-3391
WASHINGTON DC 20010

FRANK & JEAN GRAHAM
202/232-2598
WASHINGTON DC 20010

JoANNE HENSON
202/667-6150
WASHINGTON DC 20010

THELMA BERRY
202/232-2075
WASHINGTON DC 20001

MUDIWA BOLONG
202/291-9474
WASHINGTON DC 20001

AUDREY GREEN
202/726-0078
WASHINGTON DC 20001

MARIETTA KITRELL
202/289-6933
WASHINGTON DC 20001

LaBELLA MATTHEWS
202/291-6063
WASHINGTON DC 20001

ALISE CARTER
202/832-5974
WASHINGTON DC 20002

VIOLET HILL
202/547-5530
WASHINGTON DC 20002

SHA-RON McCRAY
202/635-7963
WASHINGTON DC 20002

JOANN JOHNSON
202/547-9178
WASHINGTON DC 20003

TASU STUDIO
202/543-6704
WASHINGTON DC 20003

REGINA CURTIS
301/630-5559 or 202/39834500
OXON HILL MD 20021

DELORES GIBSON
301/839-1657
OXON HILL MD 20021

BEBE
BEATRICE HARRISON
202/462-5675
WASHINGTON DC 20008

AKUA EARTH
202/387-5317
WASHINGTON DC 20009

SHELTON'S HAIR GALLERY
202/234-9667
WASHINGTON DC 20009

CHRIS SWIFT
202/563-6041
WASHINGTON DC 20009

MARIAMA CHAM
202/667-8649
WASHINGTON DC 20010

SPRING GRIMES
202/291-6275
WASHINGTON DC 20010

SHIRLEY L. JACKSON
202/483-9503
WASHINGTON DC 20010

MIO JOHNSON
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WASHINGTON DC 20010

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202/232-8931
WASHINGTON DC 20010

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202/232-9040
WASHINGTON DC 20010

YOGUI
YOLANDA ACKLES
202/832-5532
WASHINGTON DC 20011

DELORES BROWN
202/635-7438
WASHINGTON DC 20011

AMIE FAAL
202/726-9068
WASHINGTON DC 20011

GWENTINA'S INTERNATIONAL
202/291-9399
WASHINGTON DC 20011

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DOROTHY PARKER
202/723-3112
WASHINGTON DC 20011

JOYCE SMITH
202/347-7906
WASHINGTON DC 20011

DESIGNER'S ELITE HAIR SALON
LORRAINE SHANNON
202/726-6538
WASHINGTON DC 20012

NAT THE BUSH DOCTOR
NAT
202/529-8671
WASHINGTON DC 20018

CARLENE BANKS
202/582-2708
WASHINGTON DC 20019

MR NATURAL STYLE SHOP
202/399-9844
WASHINGTON DC 20019

WANDA WALKER
202/350-3877
WASHINGTON DC 20019

VERONICA SIMMIS
202/529-6249
WASHINGTON DC 20018

VERNA CARPENTER
202/398-4571
WASHINGTON DC 20019

WENDY McDOWELL
202/397-7533
WASHINGTON DC 20019

EVELYN DUCKETT
202/583-2231
WASHINGTON DC 20020

DENICIA ELLIS
301/839-5141 or 301/839-4225
OXON HILL MD 20021

PAMELA LUCAS
301/567-0685
OXON HILL MD 20021

IMANI
SANDRA LANEY
301/336-0132
SEAT PLANT MD 20027

BELINDA PEACE
301/336-3044
SEAT PLANT MD 20027

GEORGIA BARNES
301/772-2244
DIST HTS MD 20028

SHEILA DRAKE
202/562-7725
WASHINGTON DC 20032

MAKINI SULAYMAAN
202/561-1256
WASHINGTON DC 20032

AU NATUREL SYSTEMS
MR HARKINS or MS SANTIAGO
202/338-4111
WASHINGTON DC 20036

PAT JOHNSON
301/843-0706
WALDORF MD 20601

DEBORA KAY
202/232-2598
WASHINGTON DC 20010

MOZELL'S FASHION CENTER
ALICE
202/234-4320
WASHINGTON DC 20010

LATONYA WELCH
202/332-3787
WASHINGTON DC 20010

LINDA BOTTOMS
202/726-0874
WASHINGTON DC 20011

CORNROWS & COMPANY
PAMELA FERREL
202/723-1827
WASHINGTON DC 20011

IRMA FORE
202/882-8019
WASHINGTON DC 20011

JOYCE HOOKER
202/829-7083
WASHINGTON DC 20011

JOYCE RICHARDSON
202/291-2460
WASHINGTON DC 20011

ANNA UZZELL
202/723-7531
WASHINGTON DC 20011

JACCI'S HAIR BOUTIQUE
202/722-0714
WASHINGTON DC 20012

VERONICA SIMMIS
202/529-6249
WASHINGTON DC 20018

VERNA CARPENTER
202/398-4571
WASHINGTON DC 20019

WENDY McDOWELL
202/397-7533
WASHINGTON DC 20019

EVELYN DUCKETT
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WASHINGTON DC 20020

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301/336-0132
SEAT PLANT MD 20027

BELINDA PEACE
301/336-3044
SEAT PLANT MD 20027

GWENDOLYN QUINN
301/630-1340
HILCRST HTS MD 20031

CHERYL MURRAY
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WASHINGTON DC 20032

CAROL WILLIAMS
202/574-9076
WASHINGTON DC 20032

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WASHINGTON DC 20036

ROBIN JONES
301/937-7842
BELTSVILLE MD 20705

JOANNA ALLI-ABIODUM
301/587-5326
ADELPHI MD 20783

APRIL JOHNSON
301/322-1610
PALMER PARK MD 20785

CATHERINE TAYLOR
301/459-9585
LANHAM MD 20801

ELIZABETH BROWN
301/979-0692
UPPER MARL MD 20870

EARLINE LITTLE
301/565-2462
SILVER SPR MD 20910

TANYA HERRERA
301/566-7869
BALTIMORE MD 21216

TULIBU JONES
301/233-2773
BALTIMORE MD 21229

TWO MAC'S
301/270-4862
CHIILLUM MD 20783

LOIS STEPHENS
301/772-2799
LANHAM MD 20801

MICHELLE WILLIAMS
301/277-8426
RIVERDALE MD 20840

CARLYN L. WILDER GREEN
301/249-9107
UPPER MARL MD 20870

MICHI
MICHAEL WOODLON
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BALTIMORE MD 21201

TABULA
301/669-1093
BALTIMORE MD 21216

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LOS ANGELES CA 90068

SHERFU WAFER
213/631-0634
COMPTON CA 90222

Ohio

TONI YOUNG
614/291-0841
COLUMBUS OH 43211

EUGENIA WATKINS
419/241-8348
TOLEDO OH 43607

HAIR FASHIONS by MAGGIE
MAGGIE ESCRIGE
513/631-9378
513/631-9378
CINCINNATI OH 45207

PAM SINGLETON
513/733-3117
CINCINNATI OH 45

Getting the Best of Braids

(Continued from page 11)

growth pattern. Actually, hair bumps go away in a day or two. In the meantime, da on a bit of witch hazel to relieve irritation.

MAKE SURE YOUR BEADS ARE ON SECURELY, OR THEY'LL WASH DOWN THE DRAIN OF YOUR SHOWER. You can knot the ends and burn them if you're wearing extensions made of synthetic hair; or use thread or wire wrapped around the end of the braid to secure beads. If you are beading your own hair, make sure you wrap the thread or wire in one direction—it will be easier to unravel when it's time to take your braids down.

CARE FOR YOUR BRAIDS. Well, now you're on your own. You want your braids to last as long as possible, so be sure to tie them up at night with a scarf. Stocking caps are not recommended to sleep in because they smother the scalp. Sleep on a satin pillowcase if possible. As your style gets older you may want to spray at night lightly, brush it down, then wrap for morning perfection. Wash as usual and as often as you like—just be sure to protect your braids with a stocking cap in the shower. Massage the scalp with the balls of your fingers and rinse thoroughly, especially after swimming or using the jacuzzi. Pay close attention to your "kitchen" area, as the hairs there come undone. If you don't brush them out, those hairs will "lock-up" on you.

Dry your hair in the normal fashion, but you'll probably prefer to let the sun do it. If you have sensitive skin, or think you're allergic to synthetic hair, be aware that synthetic hair is most irritating when it's wet—pull your braids away from your face and neck when you're bathing or shampooing. Don't be afraid to oil and brush your hair. It's important to keep your scalp healthy; it is now exposed to the world.

A WORD ABOUT THE "NEW YOU". Yes, it will be a NEW YOU. Braids and beads fascinate people—especially the old and the young. People will stare, smile, flirt, whistle, yell out, and generally make a spectacle of you. Wear your braids with pride, but don't get stuck up! There will be many questions. Answer them with patience. Deal with the little old ladies who have to grab a handful of hair the best way you know how. Expect hassles at your conservative work site (It's funny how you can sit at a desk behind a woman with a bird's nest in her head, and the boss will complain about your braided art.) Watch for legal cases pending on this subject, and **WEAR YOUR BRAIDS WITH PRIDE.** I like to refer to my braids as cornrows or African braids: "No, they're not French braids—the French don't braid their hair like Africans. Yes, Cleopatra wore her hair like this. And no, I am not trying to be Bo Derek . . . Cicely Tyson maybe, but Bo Derek . . . never!"

THERE IS NO AGE LIMIT ON BRAIDS. Braids on children are Mom's best friend. Just be moderate with styles and ornaments. Kids play hard, and a fall on glass beads could cut a child's scalp. And as for Mom, braiding is the best thing for that thinning, over-dyed, over-permed hair to bring it back alive. There are many braided styles that will add youth, yet preserve the grace of the mature face.

THERE ARE NO BRAIDERS IN YOUR AREA? Then go back to basics, the way African sisters do every day, in the marketplace or compound under shade trees—braiding each other. Experiment with your friends. Braiding is an art—a patient and a neat art—that can be mastered with time and practice. And as long as you know the basic plait, you're not too far from beautiful freedom of braids.

DELORES GIBSON
Oxon Hill, MD
301 839-1657

LINDA BOTTOMS
Washington, DC
202 726-0874

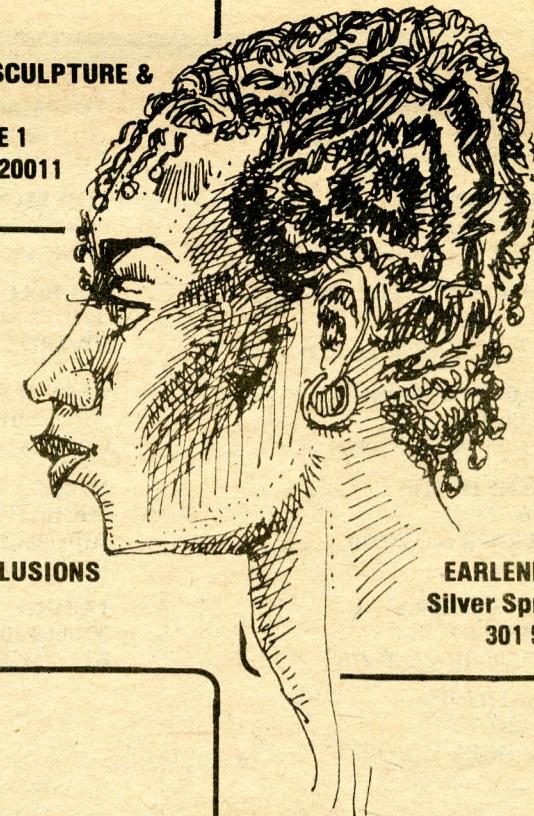
PALAVRA....
the more you see it the better it sounds
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Strayer College Holds Women's Career Conference

On Saturday, February 21, the Center for Student Development and Strayer College will sponsor their First Annual Black and Third World Women's Career Advancement Conference/Workshop from 10 A.M. to 4 P.M. at both the First Congregational United Church of Christ (next to M.L. King Public Library) and Strayer College.

The keynote conference speaker is Jane Galvin-Lewis, Coordinator and Founder of the National Black Feminist Organization, NY City. A dynamic and articulate speaker, Ms. Lewis has been involved in the struggle for human justice and equal rights for many years. She was active in the "Freedom Rides" in the early 1960s. While Deputy Director of the Women's Action Coalition, a non-profit organization set up to help women help themselves, Ms. Galvin-Lewis worked with student and community groups to help them realize their potentials. She was also Community Director of the Alliance's Non-Sexist Child Development Project.

Jane Galvin-Lewis has taught English and Economics at the University of Dahomey, West Africa; was National Program Coordinator for the National Council of Negro Women; and was Executive Director for the Mt. Vernon Community Action Group.

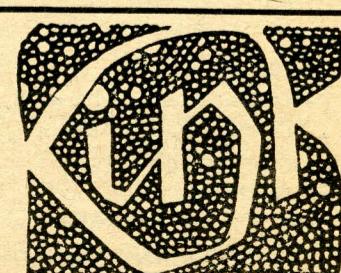
A graduate of Boston University with a B.A. in Psychology, she received a Master's degree in Human Relations from NYU in 1968. Jane Galvin-Lewis



Jane Galvin-Lewis
has worked with many private and public institutions teaching assertiveness training and methods of mobility in the job market.

The National Black Feminist Organization was formed to combat the double oppression of racism and sexism in our society.

Call Regi Newton at (202) 783-5180 Ext. 53 or Ext. 27 for further information.



March/April issue:
MALIKIA: Retrospect

THIS & THAT • THIS & THAT • THIS



Volunteer Recruitment—The Capital Children's Museum is looking for retired individuals who would like an opportunity to share their knowledge and skills with younger people.

The Children's Museum provides "hands-on" teaching opportunities for school age children in five major exhibits: *Mexico*, *Simple Machines*, *The Living Room*, *The City Room*, and *Patterns and Shapes*. Training is provided, and all volunteers (Senior) are provided transportation and meal stipends.

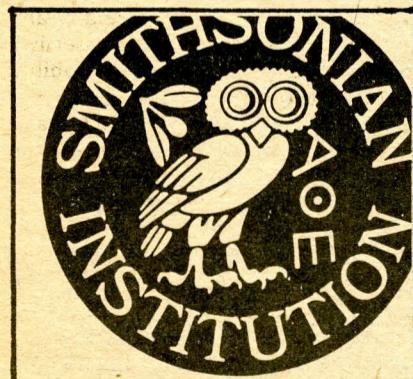
The Children's Museum is located at 800 3rd Street, N.W. Washington, D.C. 20002. Interested, contact Donna Fifer at (202) 544-2244.

National Television Theatre—The Program Fund of the Corporation for Public Broadcasting is inviting the public television stations and independent producers to submit proposals for drama productions. An allocation of \$2 million has been made in the first year in the hope that this first invitation will lead the way toward the creation of a regular series of programs during the 1981-82 season, produced in the United States and utilizing the best American creative talent in the field of drama.

All proposals for Drama Production must be received at CPB by close of business (5:30 p.m.) on Friday, January 30, 1981.

All proposals for Script Development must be received at CPB by close of business (5:30 p.m.) on Friday, April 24, 1981.

Questions regarding the submission of proposals and scripts should be directed to Eloise Payne at (202) 293-6160, 1111 Sixteenth Street, N.W. Washington, D.C. 20036.



Smithsonian—A number of significant new acquisitions have been made recently by the Smithsonian's Hirshhorn Museum and Sculpture Garden, among them two outstanding purchases, a painting by Joan Miro and a sculpture by Gaston Lachaise.

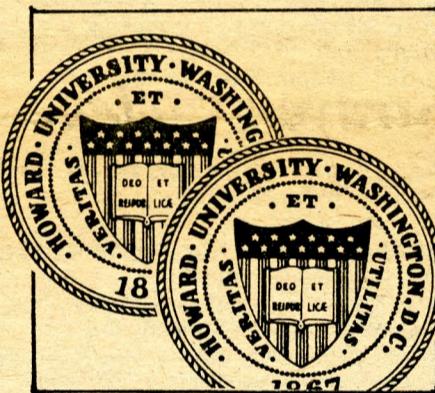
Also, the Museum has been the beneficiary of a number of important examples of Benin art of Nigeria, along

with a group of contemporary sculptures.

The Benin art donated by Joseph H. Hirshhorn includes 14 bronze sculptures from that Nigerian city-kingdom, among them a rare plaque depicting a king and his attendants, created from the 17th through 19th centuries. With this addition to the 21 Benin pieces he previously has given, the Museum now has one of the outstanding public collections of Benin art in the United States.

The Hirshhorn Museum and Sculpture Garden, located on Independence Avenue at Eighth Street, S.W., is open seven days a week from 10 a.m. until 5:30 p.m., (202) 628-4422 Admission is free.

Kennedy Center Announces Appointment of Television Consultant **Chloe Aaron**, former chief of programming for the Public Broadcasting Services, has been engaged as Television Consultant by the Kennedy Center. Ms. Aaron will assist Kennedy Center administrative staff in evaluating proposals involving commercial, public, cable and subscription television, video cassette and disc and radio. She will also assist the Center's staff in monitoring development of television productions under existing contracts, such as the recently announced "Kennedy Center Tonight" series on public television.



Communications Conference—Howard University's School of Communications announces its Tenth Annual Communications Conference, to be held on the main campus, February 12-16, 1981. This year's theme is: "The Impact of Communications on the Family: Responsibilities and Strategies."

Interested? Contact Howard University, Continuing Education and Community Service Programs, Washington, D.C. 20059, (202) 636-7491.

Washington Film Letter Gets New Name—Beginning with the January-February edition, the Washington Film letter will have the official name *The Washington Film/Video Letter*, thus bringing the publication's name into line with the name of the organization it represents.

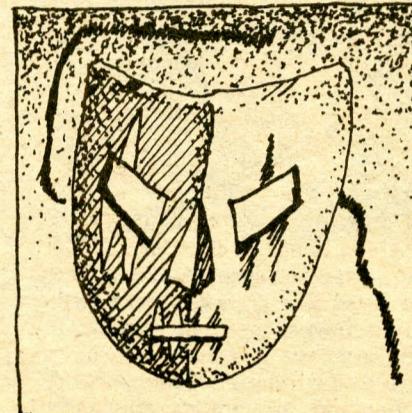
The Washington Film/Video Letter is published by the Washington Area Film/Video League, Inc., a nonprofit organization devoted to the advancement of independent film/video, and open to all persons interested in film/video.

For information on WAFVL, write: P.O. Box 6475, Washington, D.C. 20009, or call (202) 462-1192.

Baltimore Museum of Art received a \$35,000 Federal grant from the Institute of Museum Service. This was the largest grant of its kind to be awarded by the Institute to any organization in the State of Maryland.

Although the Institute of Museum Services also provides grants for specific project support, this grant was especially designed to help museums meet the financial pressures caused by inflation and energy shortages.

Want to know more? Contact the Office of Public Information, The Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218, (301) 396-6310.



Maskmaking—The Education Department of the Baltimore Museum of Art is offering a children's workshop which will focus on maskmaking using a variety of materials, such as plaster bandage and paper mache. Entitled "Not for Halloween Only," the maskmaking workshop will use the Museum's Wurtzburger Collection of African Sculpture for inspiration.

Classes will meet on Saturdays, February 7, 14, 21, and 28.

To register or for more information, please call or write Carol Sackman at (301) 396-6486.

Howard University presents its **Sixth Annual Salute to Black Women** on Saturday, April 4, 1981 at the Capital Hilton Hotel.

For further information write: The 1981 Black Women's Symposium, Planning Committee and the Mental Health Research & Development Center, Howard University, 2900 Van Ness Street, N.W., Washington, D.C. 20008 or call (202) 686-6578/6770.

The Corporation for Public Broadcasting (CPB) has announced the guidelines and application package for the new Minorities and Women's Telecommunications Feasibility Project.

The project is intended to provide assistance to incorporated nonprofit minority or women's groups and organizations so as to diversify control and expand the range of public telecommunications services available to all segments of the American public.

Project grants will be awarded in two grant rounds each February and August. Applications are now being accepted for the February 1981 Round.

Contact the Department of Training and Development Services of the Corporation for Public Broadcasting, 1111 16th Street, N.W., Washington, D.C. 20036, (202) 293-6160.

Fellowships in the Humanities for journalist, at Stanford University or the University of Michigan, are being

offered to 12 fellowship winners at each university.

For eligibility, applicants must have at least five years' professional experience as a journalist; must have substantial standing in their field; and must be, or show promise of becoming, leaders in their profession. Applicants must be United States citizens; non-citizens with at least three years' residence also qualify.

The **deadline** for applications is March 2, 1981. For a brochure with full details on the program, and an application, write: Director, Fellowships in the Humanities for Journalists: C-14 Cypress Hall, Stanford University, Stanford, CA 94305, (415) 497-4937 or 3564 LSA Building, University of Michigan, Ann Arbor, MI 48109, (313) 763-2400.

CPB Seeks Proposals for new Instructional Television Series—The office of Educational Activities of the Corporation for Public Broadcasting (CPB) has announced that it will seek proposals for new instructional television (ITV) series designed specifically for elementary or secondary classroom settings.

Proposals may be submitted by independent producers or agencies, public broadcasting licensees, state departments of education, state and local education agencies or consortia of such agencies.

Interested parties are asked to submit their proposals to the CPB Office of Educational Activities, no later than March 13, 1981. The Corporation is expected to award a contract or contracts within 45 days following submission deadline.

Detailed guidelines for this project are available from the CPB Office of Educational Activities, Mary Sceiford, Project Officer, Corporation for Public Broadcasting, 1111 16th Street, N.W., Washington, D.C. 20036, (202) 293-6160.

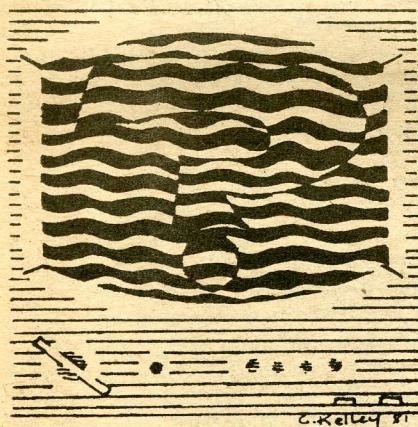


Creative Writing Fellowships—Applications for the 1981-82 Fellowships for Creative Writers must be submitted to the Literature Program Office postmarked between December 1, 1980 and February 16, 1981.

Fellowships are awarded by the Arts Endowment to published creative writers of exceptional talent to enable them to set aside time for writing, research or travel, and generally, to advance their careers. This year, fellowships of \$12,500 each will be awarded to writers of poetry, fiction, creative prose, and writers of creative scripts for radio, television and film.

For details call or write Nate Johnson, Program Specialist at: National Endowment for the Arts, Washington, D.C. 20506, (202) 634-6044.

THIS & THAT • THIS & THAT • THIS



Women in Communications, Inc.—(WICI) is among several professional groups supporting the first Student Press Law Center National Student Journalism Competition on the value of free speech and a free press in America. The purpose of the competition which includes two grand prizes, of a \$1,500 scholarship to study with the Student Press Law Center for three months, is "to encourage young people to write, read and think about the importance of freedom of expression."

Entries must be written by students regularly enrolled in a public or private school and be published or broadcast between August 1, 1980 and February 28, 1981. For information, contact the Student Press Law Center, 917 G. Place, NW, Washington, D.C. 20001, (202) 347-7154.

Artists Workshops - The Federated Arts Council of Richmond (FAC), is a representative of 100 arts organizations and 250 individuals provided services, publications and programs in the arts for artists and individuals in Richmond.

Recently, there has been an important need for emerging minority artists and as a result FAC proposes, with the help of the D.C. Commission on the Arts & Humanities to develop artists workshops in dance and theatre by establishing a partnership of D.C. and Richmond artists.

The workshops will last 5 days and consist of rehearsals, discussions and master classes involving D.C. and Richmond artists resulting in a public performance or presentation. Workshops are to be scheduled between February 15 and May 15, 1981. D.C. artists will be paid \$100-\$150 per day plus travel and per diem expenses.

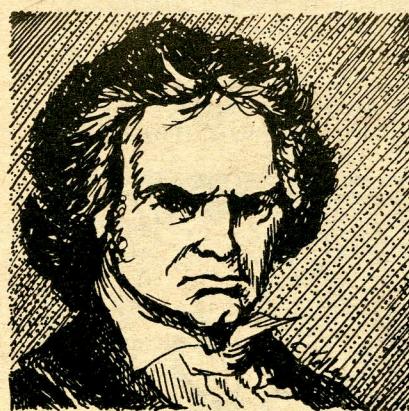
Interested D.C. artists, directors and administrators should forward resumes or capability statements along with a summary of suggested activities and/or subjects to be covered in a residency of up to five days in Richmond to James Plunky Branch, Expansion Arts Director, Federated Arts Council, 5 North Sixth Street, Richmond, VA 23219 or phone (804) 643-4993.

National Museum of Natural History Exhibition honors John Wesley Powell - The anthropological achievements of John Wesley Powell (1834-1902), the noted 19th-century explorer and scientist, are documented by an exhibit of manuscripts, photographs and ethnographic material on view until March 1981 in the lobby of the Smithsonian's National Museum of Natural History, Constitution Avenue at 10th Street, NW, Washington, D.C. 20560.

Contacts are Tom Harney, (202) 357-2458 and Alvin Rosenfeld, (202) 357-2627.

Western Maryland College - Western Maryland College offers a wide range of free cultural and sports activities that are open to the public.

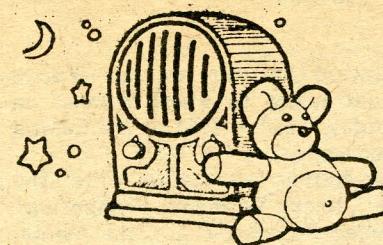
Western Maryland College, Westminster, MD 21157. Have questions call the public information office: (301) 848-7000 ext. 290 or 291 (From Baltimore) (301) 876-2055 ext. 290 or 291.



The Howard University Choir has been invited to participate in the sixth national convention of the American Choral Directors Association in New Orleans to pay tribute to noted choral director and orchestra conductor Robert Shaw.

Directed by J. Weldon Norris, the choir joins the choral groups of Florida State, Loyola, Ohio State, and the University of Cincinnati in a performance of Beethoven's "Missa Solemnis" on March 7 and 8 at the New Orleans Fine Arts Auditorium. The Atlanta Symphony Orchestra will also participate in the performances.

The choir recently returned from an engagement at Boston's Symphony Hall, where it sang in a performance of Beethoven's "Ninth Symphony" with full orchestra.



Children's Radio Dramas - Children's Radio Theatre, a monthly series of radio dramas for children and their families, broadcast on WPFW, 89.3 FM, announces its third annual Henny Penny Playwrighting Contest for young people ages 5 through 17. Children's Radio Theatre will air the winning scripts in late 1981.

This year's contest will focus on social issues. Contestants may enter original scripts on one or more of the following topics:

- Careers
- Dealing with differences in others (i.e., differences in age, sex, race, physical or emotional handicap, appearance, etc.)
- Drugs

Scripts should be printed neatly or typed and may be any length. **Deadline for submission is February 15, 1981.**

Completed scripts should include author's name, address, phone number, and age, and should be sent to: Children's Radio Theatre, 1609 Connecticut Avenue, NW, #302, Washington, D.C. 20009.

Winners will be notified in the Spring.

Contact persons are Doris Indyke and Lee Cioffi, (202) 234-4136.

Bronze Display - A new exhibit "Barye's Animals" will open at City Hall January 12 and continue through February 20. A selection of Antoine-Louis Barye's bronzes can be seen at 250 City Hall's North Courtyard Gallery (Baltimore, Md.) Monday through Friday from 9 a.m.-4 p.m.

The exhibition is on loan from the Baltimore Museum of Art's Traveling Exhibition Program.

For further information call Margaret Dean Daiss or Ann C. Spooner at (301) 396-4721.

Baldung Prints and Drawings - A loan exhibition of approximately 90 prints and drawings by Hans Baldung Grien, one of the least known yet most creative and versatile artist of the German Renaissance, will be on view at the National Gallery of Art January 25 through April 5, 1981.

National Gallery of Art is located at Fourth Street at Constitution Avenue, N.W., Washington, D.C. 20565, (202) 737-4217 extension 511.

Africare's Metropolitan Washington Chapter is sponsoring an **African Art Auction** on February 21, 1981, at the Meridian House International, 1630 Crescent Place, NW, from 5 p.m. until 9 p.m. The bidding begins at 7:00 p.m.

The auction will finance the building of 10 wells at the North Nyamphande Settlement Scheme in Zambia's Petauke District and so enhance agricultural output.

For ticket information call the Africare office at (202) 462-3614.

Local 1734 Gallery - The Local 1734 Gallery begins the new year with a show of recent figurative paintings by Ruth Bolduan and Bobby Donovan. Former classmates, both artists share a commitment towards strong sensual imagery while retaining the pictorial narrative. The result is an exciting body of work whose content varies from the epic-monumental to quiet vulnerability. The show runs from January 9th through February 9th. The public is invited to attend.

Local 1734 Gallery is located at 1734 Connecticut Avenue, NW, Washington, D.C. 20009, (202) 797-9264.

Bambalinas Hispanic Theatre - A new Washington theater company, is proud to announce the opening of its first play, a bilingual production of "The Japanese Don't Like to Wait" (*Los Japoneses No Esperan*).

Regular performances of this

rollicking and fast-moving farce will open February 20 and continue through March 7.

Bambalinas Hispanic Theatre will give all performances at the Wilson Center, 15th and Irving Streets, N.W., Washington, D.C. (202) 332-3896.



Sophisticated Ladies - Judith Jamison and Gregory Hines will star in the musical, "Sophisticated Ladies," with the music of fabulous Duke Ellington, which opens at the Opera House of the John F. Kennedy Center for the Performing Arts on Sunday, January 11 at 7:00 p.m. The production closes February 8th.

Contacts are Leo Sullivan and Tiki Davies at (202) 254-3696, The John F. Kennedy Center for the Performing Arts, 2600 F. Street, NW, Washington, D.C. 20566.



"Diplomats in Buckskin" - An exhibit of historical photographs of Indian delegations who visited Washington, D.C., to attend a presidential inaugural and to conduct other official business, opens at the Smithsonian's National Museum of Natural History on January 20. The exhibit will remain on view through June in the Discovery Room.

The museum of Natural History is located on Constitution Ave. at 10th Street, NW Washington.

Call Tomas Harney or Alvin Rosenfeld (202) 357-2627 for further information.

Technical Assistance Workshop—“How to Photograph Your Art Work”

The D.C. Commission on the Arts and Humanities will be hosting two workshops (Wednesday, February 18, 1981, and Sunday, February 22, 1981, from 12 noon to 6:00 p.m.) on photographing your artwork.

Bob Hansen will be conducting the workshops and will work with individuals. The workshops will be held at the Jackson School, 30th and Avon Streets, N.W., through the courtesy of A. Salon.

Please call the Commission office (202) 724-5613 and register in advance. Due to limited space, priority will be given to those who have registered. Any remaining space will be given out on a first-come, first-serve basis.

All participants are asked to bring their cameras, examples of their slides, and a piece of art work to be photographed.

If you have any questions, please call Mark Woodbridge at (202) 724-5613 for further information.

THIS & THAT • THIS & THAT • T



"South of (and better than) Texas"—Is the opening show of a Galeria Inti, "South of (and Better Than) Texas" runs through February 15. The Galeria Inti plans to mount shows that look beyond the usual arts fare presented in Washington, by tapping the artistic talent right in the neighborhood.

Galeria Inti is located at 1470 Irving Street, N.W., Washington, D.C. 20010, (202) 483-5825.

Ecuadorian Dance Costumes—"A Feast of Color: Corpus Christi Dance Costumes of Ecuador" opens at the Renwick Gallery of the National Museum of American Art (formerly the National Collection of Fine Arts), Smithsonian Institution, on January 9 and continues through July 12.

The Renwick Gallery is on Pennsylvania Avenue at 17th Street, N.W. and is open every day of the week. Admission is free. (202) 357-2247.

"The Suicide"—presents a hilarious production of Russian playwright Nikolai Erdman's "The Suicide," the recently rediscovered lampoon of life in the emerging Soviet system which was banned by the U.S.S.R. in 1932 and has never been produced or published there.

"The Suicide" will be performed in the Arena nightly except Monday with matinees each Saturday through February 22.

Tickets for "The Suicide" may be purchased at Arena Stage's box office, located at 6th and Maine Avenue, S.W., or by calling (202) 488-3300.

"The Art of Ceramics"—The Arlington Arts Center, Arlington, and the Athenaeum, Alexandria have joined forces in the co-sponsorship and organization of a regional exhibit that will feature high quality functional and non-functional ceramics.

The shows open at the Arlington Arts Center on February 6 and the Athenaeum on February 15, both shows close on March 8.

Arlington Arts Center is located at 3550 Wilson Boulevard, Arlington, Virginia 22201, (703) 524-1494.

African Art—Gallery Ligon, Ltd. of Columbia, Maryland, presents an exhibition of traditional African art beginning February 6 through March 2, 1981. On exhibit will be masks, textiles and other art objects from African societies.

The exhibit will be housed in the Howard Community College Art Gallery, Little Patuxent Parkway, Columbia, Maryland. For further information call Gallery Ligon, Ltd. at (301) 730-0011 (from Baltimore) or (301) 596-0020 (from Washington).

"Sneak Preview"—On Friday, February 20 the Women's Committee of The Baltimore Museum of Art will host a "Sneak Preview" of the Crafts Fair at the Baltimore Convention Center.

Admission to the sneak preview is \$7. Children under six are admitted free.

Baltimore Museum is located at Arts Museum Drive, Baltimore, Maryland 21218, (301) 396-6310.

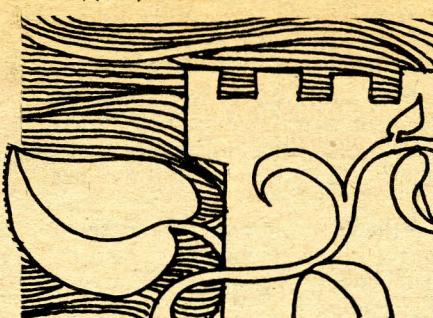
Gala Hispanic Theatre—Is opening its 1981 season with "Cheeks" or "Hablemos A Calzon Quitao," a contemporary drama by the Argentinian playwright Guillermo Gentile.

"Cheeks" will run January 29 through March 22 at GALA's newly renovated theatre at 2319 18th Street, N.W., Washington, D.C. 20009 (202) 332-8762 or 462-3032.

Gallery 10 Ltd.—Marcia Coppel—unstretched canvases and Betsy Packard—paper and plaster will be displayed at the Gallery 10 Ltd., 1519 Connecticut Avenue, N.W., Washington, D.C. 20036, from February 3 through February 28. Phone (202) 229-5709 for additional information.

Learning Stage—Every Sunday at 3:00 p.m., The Learning Stage at the Capital Children's Museum will present a live performance. Admission is 75¢ per person.

For Details and a schedule of performances for the 1981 season contact: Capital Children's Museum, 800 3rd Street, N.E., Washington, D.C. 20002, (202) 544-2244.



"Rapunzel"—The Learning Stage brings puppets back to The Capital Children's Museum in a delightful rendition of "RAPUNZEL" which runs April 4.

Due to the response to this show, **reservations are a must**. Call the Capital Children's Museum at (202) 544-2244 for showtimes and to make your reservations.

Capital Children's Museum is located at 800 3rd St., N.E., Washington, D.C. 20002.

Watercolor Display— "Kadinsky Watercolors: A Selection from the Solomon R. Guggenheim Museum and The Hilla von Rebay Foundation" will open at The Baltimore Museum of Art on January 6 and continue through March 1.

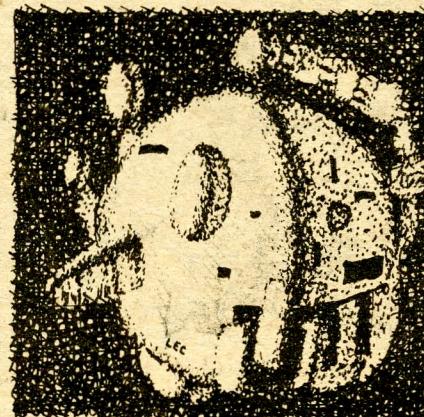
Want information? Call Alice C. Steinbach, Director of Public Information, (301) 396-6310. The Baltimore Museum of Art, Arts Museum Drive, Baltimore, MD 21218.

Classical Vibes—Classical Vibes is sponsoring a concert for middle-aged children (ages 8-13) on Saturday, Feb-

ruary 14, 1981 at 2:00 p.m., entitled New American Music: A Multi-Media Concert. Astonishing combinations for dance, heart-beat (tape); and instruments (percussion, clarinet, flute, violin, cello).

Cost per concert is \$9.50.

All concerts are held in the University of Maryland's, Tawes Fine Arts Center Recital Hall, College Park Campus, College Park, MD 20742, (301) 454-3322.



"Future Visions"—The Local 1734 Gallery is pleased to announce "Future Visions", a showing of art work by ten local artists, depicting their fantasies, abstractions, puzzles and literal flights of the imagination into the world of tomorrow. The multi-media exhibit opens February 10 and runs through March 17.

The Gallery is open Monday through Saturday from 10 a.m.-5 p.m. and is located at 1734 Connecticut Avenue, N.W., Washington, D.C. 20009 (202) 797-9264.

"Dear Desperate"—January 23 through February 28 the New Playwrights' Theatre presents "Dear Desperate"—a good old-fashioned romantic musical from playwright/composer Tim Grundmann that takes us back to 1915 where an advice columnist for a New York newspaper unwittingly gives advice which endangers her life, reunites her with a long-lost husband, and finds true love for her daughter.

New Playwrights' Theatre is located at 1742 Church Street, N.W., Washington, D.C. 20036, (202) 232-1122.

Gallery 62—of National Urban league presents **Arthur L. Robinson**—paintings, and **George ("Geo") Smith**—works on paper and sculpture, January 12 through February 20. Gallery 62 is, located at 500 East 62nd Street, New York, 10021 and is open Monday through Friday 10 a.m.-4 p.m. (212) 644-6500. There is no charge for admission.

Tribute to Eddie Jefferson—The Charlton Jazz Society features George V. Johnson in a tribute to Eddie Jefferson entitled "Eddie Jefferson Lives." The concert is March 7 at 8 p.m. at the Washington Ethical Society Building, 7750 16th Street, NW, Washington, DC.

Eddie Jefferson, the most celebrated of male jazz vocalists, was famous for setting lyrics to the improvised jazz solos of such luminaries as Coleman Hawkins, James Moody and Charlie Parker.

Contact persons are Linda Wernick, (301) 385-0936, and Charles I. Cassell, (202) 484-1697.

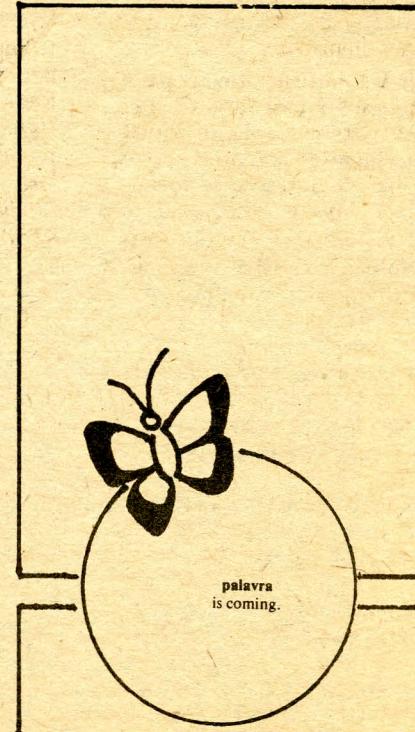


"Anna J. Cooper: A Voice from the South," an exhibition opening February 1 at the Anacostia Neighborhood Museum in conjunction with the beginning of Black History Month. See article on page 3 in this issue.

Common Capitol Fund is a new alternative funding source for District resident community organizations. CCF's Funding Committee and Board of Directors is made up of 18 longtime Washington community grassroots political organizers and activists. Their priority support goes to organizations which are actively involved in projects for progressive social change in the District. Particularly those which serve low-income and non-white constituencies. They are most interested in receiving grant proposals from organizations which would be unable to find funding elsewhere because of their youth, controversial nature or inexperience with traditional funding sources.

CCF's grants for their first 1981 granting period will be in amounts of \$5,000 or less. They expect to disburse about \$60,000 this year. The deadline for proposals in the first granting period is April 10, 1981 at 5 p.m. Proposals may be handwritten and written in Spanish. The second grant period will be announced towards the end of this summer.

Organizations do not need (501)(c)3 status to apply. For further information call Common Capitol Fund at (202) 265-1305. Their address is 2451 18th Street, NW, Suite 21, Washington, D.C. 20009.



WHERE TO PICK UP BLACK ARTS REVIEW

WASHINGTON, D.C.

WASHINGTON, D.C.
Abstract Art Inc.
3309 12th Street NE
Art Barn Gallery
2401 Tilden Street NW
Anacostia Neighborhood Museum
2495 M.L. King Blvd. SE
Capitol Children's Museum
800 3rd Street NE
Capitol East Graphics
600 E. Street SE
D.C. Commission on the Arts & Humanities
1012 14th Street NW
D.C. Community Humanities Council
1341 G Street NW
D.C. Public Libraries
D.C. Public Schools
Fondol Del Sol
2112 R Street NW
Gala Hispanic Theatre
2319 6th Street NW
Galerie Triangle
1206 Carrollburg Place SW
Howard University
College of Fine Arts
Blackburn University Center
Moorland-Spingarn Research Center
Market 5 Gallery
7th & North Caroline Avenue SE
Mija Gallery
720 11th Street NW
Museum of African Art
316 A. Street NE
National Council of Negro Women
1318 Vermont Avenue NW
NOA Gallery
132 Rhode Island Avenue NW
Peoples Congregational Church
4704 13th Street NW
Raku Gallery
310 7th Street NW
Smith-Mason Gallery
1207 Rhode Island Avenue NW
Sun Gallery
2324 18th Street NW
The Rep Inc.
3710 Georgia Avenue NW
University of the District of Columbia
915 G street NW
Van Ness Campus
Via Gambaro Studio Gallery
416 11th Street SE
Ward Memorial A.M.E. Church
42nd & Washington Place NE

BALTIMORE

Washington Humanities & Art Center
418-420 7th Street NW
Washington Project for the Arts
1227 G Street NW
Arena Players, Inc.
801 McCulloch Street
Arts Tower
21 S. Eutaw Street
Baltimore Museum of Art
Art Museum Drive
Baltimore Public Schools
Community College of Baltimore
Liberty & Harbor Campuses
Coppin State College
North & Warwick Avenues
Earth, Wind, Fire & Rain
529 N. Howard Street
Kromah Gallery
1203 Druid Hill Avenue
Lillie Mae Jackson Museum
1230 Eutaw Place
Maryland Arts Council
15 W. Mulberry Street
Maryland Institute of Art
Mt. Royal & B&O Campuses
Morgan State University
Cold Spring Lane & Hillen Road
Peabody Conservatory of Music
Mt. Vernon Place
Peddler Art
523 N. Charles Street
St. Marks United Methodist Church
Garrison Blvd. & Liberty Hgts.
Roger's Art Supply
225 W. Mulberry Street
Theatre Project
45 W. Preston Street
R. Thompson Gallery
899 N. Howard Street
Towson State University
York Road & Osler Road
Urban Services Cultural Arts
Centers & Gallery 409
409 Charles Street

MARYLAND

Maryland Commission on
Afro-American History &
Culture
12 Dean Street
Annapolis, Md.
University of Maryland
Nyamburu Community Center,
College Park Campus
Afro-American Studies Dept.
Baltimore County Campus

A TRIBUTE TO BLACK HISTORY

(Continued from page 7)

Brother Ah and his group, The Sounds of Awareness, will play traditional music of Africa, the Caribbean and the Americas at special Black History Month performances at the Smithsonian's National Museum of Natural History in Baird Auditorium. They will be held on Friday, Feb. 27, at noon and Saturday, Feb. 28, at noon and 2 p.m.

In these 50-minute free performances for the whole family, Brother Ah and The Sounds of Awareness will combine music, dance, song and poetry to demonstrate how traditional African, Caribbean and African-American music have become a part of the contemporary music scene.

The six members of The Sounds of Awareness play a variety of traditional and contemporary instruments, including flute, strings, horn, percussion and drums. They look to their environment and cultural legacy for inspiration. Brother Ah says of his performance, "It isn't just the sounds of music, but the sounds of nature, the sounds of color, the sounds of movement, the sounds of culture - and the sounds of awareness."

The music of Brother Ah and The Sounds of Awareness is unique - a highly creative synthesis of African and Western music traditions and a "moving" experience. The group does more than simply perform. Audiences become a part of the show through enthusiastic participation.

For additional information, call Laura McKie, Office of Education, National Museum of Natural History, (202) 357-2066.

On February 11, 18 and 25th **Black Achievement and Careers** will be explored. Magic Show. An exciting magic show by the talented Nestor Hernandez at 3:00 p.m., February 15. Admission is 75¢ per person. And on February 22 "The Dancing Palm Tree" - a Nigerian folk tale - will be presented by Movement and Creative Arts Workshop Inc. under the direction of Joyce Smith at 3 p.m. Admission is 75¢ per person.

For the full month of February there will be a display of children's books on Black History, African Heritage, and by black authors.

For further information contact Joan Beard at (201) 544-2244, Capital Children's Museum, 800 3rd Street, N.W., Washington, D.C. 20002.

The John F. Kennedy Center for the Performing Arts, Programs for Children and Youth, presents Black History Month Festival, February 2-14. Admission is free.

Building on the success of the past two years, the Kennedy Center Programs for Children and Youth (PCY) will present an expanded Black History Month Festival. Formerly a one-week event, the new two-week festival will present black performing groups of international reputation along with new and exciting community based arts experiences. Highlighting the festival will be the one-week residency of the **Dance Theatre of Harlem**, presented in cooperation with the Washington Performing Arts Society - Concerts in Schools. The Company will present their ARTS Exposure program for young people in the Terrace Theater and members of the Company will participate in a Workshop for Teachers.

The festival will be enhanced by greater community involvement with

The African Experience: a participatory exhibit, to be set-up in the Theatre Lab. Developed in consultation with the PCY African Experience Advisory Task Force, this participatory exhibit will offer students and families hands-on experiences in African dance, music and storytelling with members of the **Chuck Davis Dance Co., Mary Carter Smith, Linda Goss** and many other performing artists.

Black America's musical heritage has inspired two special events in February given by the Division of Performing Arts to commemorate Black History Month.

Young audiences are invited to the Discovery Theater in the Arts and Industries Building for "Jazz!" an original production with a script by former DPA staffer J.R. Taylor and the Keter Betts Trio. The show introduces children to the fundamentals of a great American art form through live music by the trio and audience participation.

"Jazz!" opens February 5 and continues through March 1 with performances at 10 and 11:30 a.m. on Wednesdays through Fridays, and at 11:30 a.m. and 2 p.m. on Saturdays and Sundays. Tickets are \$2.25 for adults and \$1.75 for children under 12.

Bernice Johnson Reagon and her Black American Culture Program staff plan three concerts and a colloquium February 6 through 8 to acknowledge the pioneering musical contributions of the late gospel singer **Roberta Martin** and the **Roberta Martin Singers**.

Roberta Martin and her group were active from mid-1930 through 1960. During this period, they inspired and guided the work of many black musicians and singers. The group created a new kind of vocal ensemble and developed many of the gospel practices now in common use.

There will be three concert performances by former members of the Roberta Martin Singers, on Friday, February 6 and Saturday, February 7 at 8 p.m. and on Sunday, February 8 at 3 p.m. Tickets for the evening concerts are \$7.50. Matinee tickets cost \$6.50. Tickets for the concerts and for "Jazz!" can be purchased from the Box Office by calling (201) 357-1500.



A colloquium, "Roberta Martin and the Roberta Martin Singers: The Legacy and the Music," will be held on Saturday, February 7 from 9 a.m. to 5:30 p.m. Former members of the Roberta Martin Singers will join music scholars in panel discussions on the group as a "Model for the Gospel Era," "Roberta Martin," "The Artist and the Personality" and "The Gospel Music Industry."

Price of admission to the three-day session is \$20. For more information, call (201) 287-3391.

In Search Of Alexander



By Mary Anvari

The "Alexander Exhibit" at the National Gallery of Art (through April 15) has had about as much adoring publicity as any I can remember, with the possible exception of the "Tut Exhibit." Sounds like one of those things I really cannot miss.

The setting is impressive. The lobby is spacious, grandly proportioned as befits the National Gallery in the Nation's Capital. The crowd is suitably subdued. This is important. An event. "We're prepared to be awed. Eager. Washington has at last come of cultural age and can even compete with New York.

The Gallery urges you to attend a short film presentation about the exhibit before you actually go through. It will help you understand. Okay. You believe. Would they lie?

You're sent into the auditorium. Nice, small, thickly carpeted tiers. No chairs. So you sit on the floor. How...cozy? folksy? informal? cute? (Remember, you've paid for this.) Ah, the lights dim. The film begins with a slide depiction of the legend of Alexander's horse, narrated by a devotee of the Slim Pickens school of oratory and drama. This is mercifully short, and the film goes on about Macedonia, its terrain, architecture, tombs in general and this exhibit in particular. (At this point you cannot avoid the comparison with those filmstrips you saw in fifth grade geography class, sitting on the floor in the gym, waiting and praying for release. I was, to say the least, annoyed.) This is also where they slip you the other news: Nothing of Alexander's has ever been found. The location of his grave isn't even certain.

The pieces on exhibit are actually from the tomb of Phillip of Macedon, Alexander's father. This archaeological "find" is one of major importance, rare in that the tomb had not been vandalized or disturbed in any way. The artifacts are very well displayed and arranged in several connecting rooms—staturary, bronze figurines, utensils, jewelry, all exquisitely made, and gold objects of the most refined and delicate workmanship and design. I was awed.

I was also irritated...by the media hype in general, by the level of communication and scholarship presented in the film, and particularly by the fact that a very good exhibit had been misrepresented and done a real disservice.

I am offended by the patronizing "lowest-common-denominator" philosophy now popular among managers of public museums. I believe it to be neither necessary nor desirable.

If you're interested, by all means, go see the exhibit. It's well worth the effort. Do not see the film, unless you have young children with you. Do not rent the tape-recorded tour. Buy the catalog/booklet instead, and enjoy yourself. It's pretty exciting stuff, all right. But don't expect to find Alexander the Great, the Conqueror of Nations, the Ruler of the Known World. He's still missing.

Black Arts Review

Arts information and issues of relevance to African-American, Native American and Hispanic American persons.

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P.O. BOX 50174, WASHINGTON, D.C. 20004

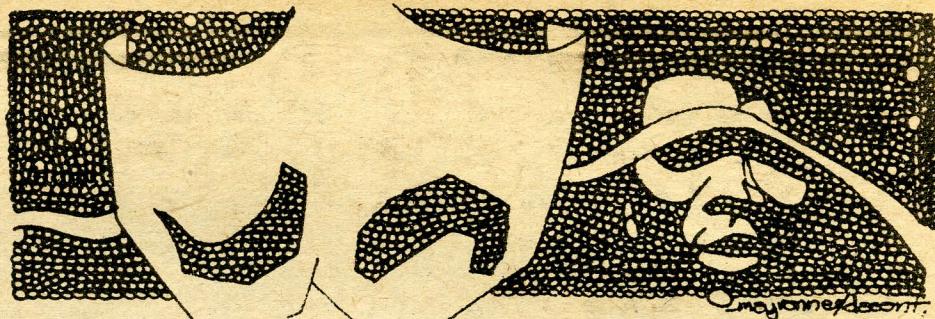
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BOOK REVIEW

Black Drama of 30's Examined

Black Drama of the Federal Theatre Era: Beyond the Formal Horizons. By E. Quita Craig. Amherst: University of Massachusetts Press.

By Damaris Blosser

The only time the United States had a federal theatre was 1935-39 during the life of the Federal Theatre Project, created by President Franklin D. Roosevelt as an official branch of the Works Progress Administration. In 1974, when archival materials from the Federal Theatre Project were discovered in a Baltimore airplane hangar, and presented to George Mason University, modern scholars had a chance to examine the plays produced by the Federal Theatre.

In *Black Drama of the Federal Era: Beyond the Formal Horizons*, E. Quita Craig focuses upon plays about blacks by black playwrights and plays about black people by white playwrights which were written for and/or produced by the Federal Theatre. She shows how white playwrights writing about black people perpetuated black stereotypes and white myths concerning blacks. On the other hand, such plays as *Run Little Chillun'* by Hall Johnson and the lesser known *The Big White Fog* by Theodore Ward depicted the black heritage. It is also Craig's thesis that black audiences receive a cultural and identity message from black plays which completely

eludes white audiences to the extent that black and white audiences actually see two different plays.

However, the true value of Craig's book lies in her presentation and analysis of the African culture which Afro-Americans of both the United States and the West Indies have retained in part and which Afro-American playwrights of the 1930s portrayed. She contrasts the cultural and religious philosophies of Africa and of the white Western world. A West Indian by birth and rearing, she devotes a chapter to the strong West Indian influence upon American black culture and life. She also discusses the Black Revolutionary plays of Imamu Amiri Baraka (LeRoi Jones) of the 1960's and 1970's, comparing and contrasting them with black plays of the 1930's.

In her own words, Mrs. Craig's book explores "the common human heritage, the African inheritance, the Western modifications, the Afro-American experience, and the Afro-West Indian influence and convergence, all of which have contributed to the twentieth-century Afro-American identity."

This is an entertaining as well as a scholarly, well-researched book. It is complete with footnotes, bibliography, and index. The excellent introduction is by James V. Hatch of the Hatch-Billops Collection.

Poets Lunchtime Podium

By Greg Tate

Midday Muse, the Folger Shakespeare Library's lunchtime poetry and music series, has for six years provided hundreds of local poets and musicians with an unusual opportunity to perform before old friends and unfamiliar audiences.

The Folger now in fact sponsors two series, the established Midday Muse which takes place on Thursdays at the Folger Library (201 East Capital, S.E. Washington, DC), and its new downtown extension "A Movable Muse", which rotates between four different sites, The City Council Chambers, The Renwick Gallery, The Phillips Collection and Pepco Bldg. Auditorium, on respective Fridays of a given month.

All the programs in both series are free to the public and all generally run from 12:15 to 1 PM.

Poets interested in appearing in the 1981-1982 series should submit a ten-page manuscript (or tape or book where appropriate), some biographical information and a self-addressed stamped envelope to Folger Shakespeare's Library Midday Muse Series Washington, DC 20003.

Interested musicians should likewise send some biographical information and a record or tape.

The deadline for next season is April 15. Announcements of selectees will be forthcoming in June. For further in-

formation you can call (202) 544-7077.

Last fall, on two occasions, Midday Muse provided sign translation for the hearing-impaired on an experimental basis.

Program director Jean Nordhaus says that the reading scheduled for April 24 (featuring Black Arts Review staff member Ron Morgan and Carla Eugster and to be held in the Pepco Bldg. Auditorium, 1900 Pennsylvania Ave.) will also be sign-translated for the hearing impaired. If the response from the hearing-impaired community is positive the Folger will give serious consideration to instituting sign-translation as an ongoing service of the Midday Muse series.

Black poets scheduled to read on the series this season are: William Curtis (with A.L.) March 6; Girma Wubishet (with Rodger Kamenetz) March 20; Ron Morgan (with Carla Eugster) March 5 and on April 24 (with Nancy Fry); and Kathi Anderson May 8 (with Carol Muske).

Another program to be held at the Folger which may be of interest to Black Arts Review readers will be a symposium on Washington's Black Literary and Intellectual Community, 1925-1963, "In the Shadow of the Capitol", which will be presented by Word Works and the Institute for the Preservation and Study of African-American Writing, April 12 and 13.



BROWN SPICES....Not Just for the Chillun'

By Karen Young - Thomas

*Sugar and spice and everything nice
That's what little girls are made of...*

The Julee design cards and artwork which have emerged recently in the Washington, D.C. area, are now being joined by another Julee Dickerson Thompson project. She's taken brown sugar and added a little more spice, and is now featuring Sugar and Spice Dolls.

Julee is not alone in this new enterprise however, having been joined by her mother Ann Dickerson, affectionately known as Fearless Leader (F.L.).

The idea for the dolls has been a long time in coming for the Dickerson women. For Julee, it began with a crude stocking doll she made while still in school and named Leroy Brown. Poor Leroy had button eyes and no hair. Later she tried a foam rubber sculptured self-portrait doll named Sawaakatu, a name given to Julee on one of her trips to the west coast of Africa.

These occasional flirtations with doll making, and her mother's reluctance to give away many of her own childhood playmates which still maintain their place on F.L.'s bed, along with the birth of Julee's daughter Jamila, provided the catalyst for Sugar and Spice Dolls which was officially created during the summer of 1980.

"In making the dolls, we are trying to create a product which is durable, yet warm, but most importantly mirrors a positive image for Black children," says Mrs. Dickerson.

The dolls come in three basic sizes, ranging from 10" to 30". The bodies are made from a variety of fabrics representing all skin tones from barely beige to beautiful black. The dolls are machine sewn and stuffed with old hose and/or foam rubber. The clothing, which is usually fashioned by Mrs. Dickerson is made from raw silk, burlap, cotton, taffeta, or other fabrics which she purchases as old clothing at thrift stores, auctions and rummage sales.

"Making rag dolls, (Raggedy Ann) from scrap material has always been a tradition, but what we've done, is to refine the idea of the rag doll into more than just a brown faced doll with long straight pigtails," comments Mrs. Dickerson.

After the bodies have been dressed, Julee Designs goes to work, coming up with an appropriate face and hairstyle to finish the dolls. "I usually try to come up with a face that complements the skintone and the hairstyle and texture follow naturally, as is the case with real people," explains Julee.

The doll's faces and hair are made

from yarn, embroidery thread, rick rack, or fabric, and the hairstyles include corn rows, fros, dreadlocks, and pigtails.

It is the detail, and fabrics used on the dolls, that set the prices, which may range anywhere from \$15 to \$35. Very reasonable, when you consider the price of Barbie and Ken and all their wardrobe accessories.

No two dolls are ever the same, and the designers are careful to keep it that way. In addition to being distinguished by their features and clothing, each doll has a name which in essence tells its story.

"It is important to me that each doll have a Black name, as a part of the overall concept of the dolls," says Julee.

She further explains the meaning of Black names by asking, "How many white Pearls, or Twana's or Charises do you know?"

Many of the dolls have African names or names with a special meaning. Ydala, for example is "A Lady" spelled backwards. This particular doll is part of Julee's private collection of not for sale dolls. It was made for a very special lady in Julee's life, her daughter Jamila. It is one of the bigger dolls, and has a dress made of silk brocade, and her body is a golden material to reflect the sun from which she was spawned.

Yendis was made and named for a little girl, whose father Sidney, had looked forward to the birth of a son, but was blessed with a healthy baby girl. He wanted very much to give his name to his first born, and so he named her Yendis, Sidney spelled backwards.

Each doll generally takes from 2-6 hours to make, with special ones such as Ydala taking some 40 hours to create.

Sugar and Spice dolls have come full circle, from basic stocking and hand painted dolls, to an intricate yet beautiful creation which is yet another extension of Julee Designs.

The dolls are sold through showing and by private contract. There is no mass production. Each doll comes packaged in a burlap sack stamped Sugar and Spice and has a card, which tells its name and story.

"We've had offers to mass produce but prefer the individualization we can give each doll doing it this way," states Mrs. Dickerson.

The dolls are not just for children, or girls. There are male dolls in the collection, as well. Although the dolls are all washable or drycleanable, they make beautiful bed or shelf ornaments, but first of all they are fun to cuddle and keep.

Congressional Arts Caucus Formed

By Jan Valeria Smith



Rep. Fred Richman addressing Arts Caucus

Two months ago, Rep. Fred Richmond, D-N.Y., founded the Congressional Arts Caucus. The caucus includes 129 members, at last count, representing both parties, 32 states, the District of Columbia, Guam, Puerto Rico, and the Virgin Islands. The caucus intends to generate arts legislation in this session of Congress, as well as keep Congressmen abreast of issues affecting the arts.

One of the most significant issues, at present, is the proposed budget cuts in the fiscal 1982 budgets that have affected on certain arts agencies. The National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), the Corporation for Public Broadcasting, the Institute of Museum Services, and the National Trust for Historic Preservation would suffer under the cuts suggested by the Reagan Administration.

Rep. Henry A. Waxman, D-Calif., cited the timeliness of the Congressional Arts Caucus at its organizational meeting in February. "The formation of the Congressional Arts Caucus could not come at a more crucial moment. The modest federal investment in artists in America is in grave jeopardy." The jeopardy is the loss of \$165 million from the budgets of the arts and humanities endowments.

Founded 15 years ago, the endowments have been credited with the growth of thousands of arts organizations around the country. The result of this growth has increased the accessibility of the arts to thousands of people in this country, in both rural and urban areas.

In a statement before the House Subcommittee on Post Secondary Education, Richmond pointed out, "With all the public interest in the arts and the tremendous growth that the arts has seen over the past decade and a half, it is unconscionable for the government to cut its support."

Many critics of the proposed budget

cuts in the arts realize the need for putting the economy back on the road to recovery. They want to do their part toward that goal, but feel that the arts are expected to take a disproportionate share of the load.

Budget cuts proposed for the arts are minuscule to the overall budget. The cutbacks for the NEA and NEH represent less than one two-thousandth of the total federal budget. But the cutbacks could be detrimental to the arts and the communities that they serve.

Richmond expressed before the House Subcommittee a need for more federal support of the arts, rather than less. He stated, "As a nation which prides itself on being the greatest nation on earth, we could learn a lesson from other governments' funding arts programs. Japan spends \$1.50 per capita on the arts; Australia \$2.15; Great Britain \$3.60; Canada \$6.07; France \$11.88; Denmark \$28.23; Austria \$100; and the United States 70 cents."

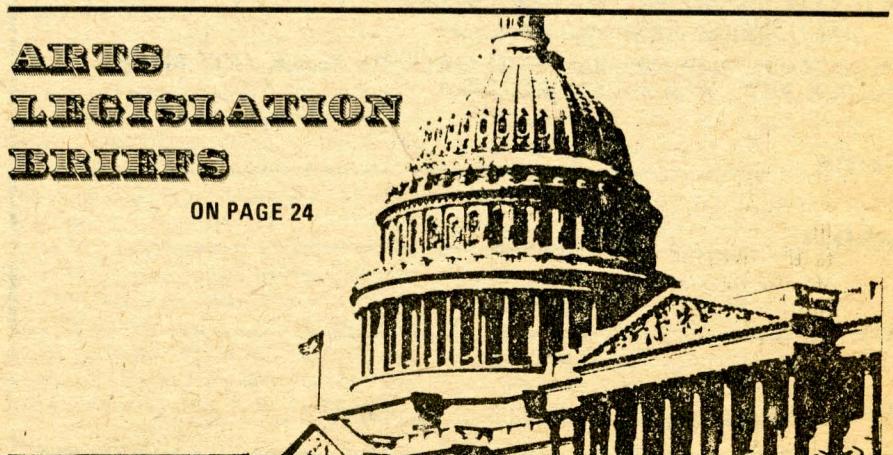
Richmond continued, "Surely, the United States must begin to realize that it is not keeping pace with the rest of the world in an area that is as vital to our national well-being as a strong defense."

At present, it is difficult to say what Congress will decide about the proposed cuts in the arts in the months to come, and whether the Congressional Arts Caucus will have an effect on the full Congressional body or not in regards to arts legislation also remains to be seen. For further information on the Congressional Arts Caucus: contact: Congressman Fred Richmond, D-N.Y., 1707 Longworth Building, 202-225-5936.

In the Senate, Sen. Claiborne Pell, D-R.I., who fathered legislation for the endowments fifteen years ago, and Sen. Howard M. Metzenbaum, D-Ohio, are forming a bipartisan group — Concerned Senators for the Arts.

ARTS LEGISLATION BRIEFS

ON PAGE 24



Mayor's Exhibit Highlights Heroes

By Frances Josiah-Faeduwor

"If one were to gaze through the time tunnel, he would be bombarded by a mirage of faces — the known heroes and the unsung heroines." These are the words of Mrs. Effi Barry as she interjected the spirit of observing Black History Month at the Mayor's Mini Art Gallery, in the District Building.

The Mini Art Gallery is a rotating exhibit of local, national and international artists. *Ebony Impressions and Expressions: "A Time Capsule,"* is the second exhibit of the series displaying historical and contemporary works by black artists. Mrs. Naja McKinney-Sanders is chairman of this exhibit which runs through March 11.

Starting the reception ceremony off was Mrs. Effi Barry with the introduction of Mayor Barry in his dramatic reading debut. The Mayor recited an excerpt from Frederick Douglass' West Indian Emancipation speech written in 1857 and was warmly received by the audience.

Mrs. Nettie Washington Douglass,

affectionately known to the Barrys as "Aunt Nettie," was presented with a framed picture, by Tim Hinton, of Frederick Douglass with his home depicted in the background.

Widow of Frederick Douglass, III, and granddaughter of Booker T. Washington, Mrs. Douglass received the gift of love from the Barry's amiably remarking it was truly a surprise.

Vocalist Luci Murphy led the audience in a sing-along folk chant to lend harmony and even more uplifting tones to the celebration. Dr. J. Rupert Picott, Executive Director of the Association for the Study of Negro Life and History (ASNLH), was present for the event. The ASNLH was founded by the late Dr. Carter G. Woodson, who was responsible for first establishing Negro History Week.

Douglas H. Daniels, a Professor of Black Studies and History at the University of California, Santa Barbara, gave video presentations entitled: "The Land of Jazz (1890-1930)" and



D.C. Mayor Marion Barry congratulating artist Tim Hinton.

"Blues Is A Feeling." Herbie Banks played soft piano music for the reception.

Featured in "The Time Capsule" exhibit are: Ann S. Dickerson, Brown Spices: A Collection of Dolls; John W.H. Feinwick, II, Indian Ink Print; Roland L. Freeman, photographer and

collector of Mississippi Folk Life Crafts; S. Eugene Greene, craftsman; Tim Hinton, designer, illustrator and painter; Julee Dickerson Thompson, illustrator; Roy Lewis, photographer; Frank Cardozo Nicholas, Jubert Simon, Eddie B. Washington, and Frank E. Smith, painters.

Black Art: Many Media and Meanings

(Continued from page 8)

blues, particularly those blues which define the borderline between madness and just barely making it.

The collectivity of *Selective Focus* represents a multiplicity of photographic perspectives both in terms of personal style and personal statement. What will be interesting to observe in the future will be whether or not their present collectivity of age, race, craft and gender identification can evolve into a stated collectivity of shared philosophical, esthetic and political dimensions as well.

Multimedia worker Joyce Scott is a collage-maker whose collages are shrines assembled out of a seemingly inexhaustible juxtaposition of arcane and common artifacts and multicraft media. Textiles and bones, macrame and clay, photograph and paper cutouts, string, beads, hair, plastic keys, glass and jewelry all bob, weave and jam (in the jazz sense) in Scott's work.

Conceptually Scott's works are shrines because they visually embrace life and death, the living and the dead, and the living dead. In her work, the dead are not consigned to a void but revived and given a fullblown platform in the technicolor spectacle of the living.

The seductive vibrancy, improvised whimsy, and festive colors of Scott's intricately crafted pieces purposely contradict her often hellish imagery with extreme lyricism. Like Ntozake Shange's choreopoem "For Colored Girls—" Scott's assemblages interweave insight, outrage and communal celebration to extract an impassioned tension and release/call and response kind of involvement from the viewer. With biting sarcasm Scott's collages satiate the human lust for beauty and play while affronting the eyes with the brutality and victimization which afflicts the lives of particularly children of color throughout the world.

Sculptor Ed Love's "Winter in America" has been described as a tableau. But that frail gallic euphemism seems too intellectually distancing to communicate the savage realities which Love's show of horrors depicts.

"Winter in America" is Love's autopsy in microcosm of the demoniacal forces he sees as historically responsible for systematically attempting to destroy the black male, physically, genetically and spiritually. His exhibit of welded steel pieces, and drawings is an orchestration and a thematic modulation of those forces and black masculinities threat to them.

The piece which gives "Winter in America" its nexus is a steel figure called "Jes Us"; that of a lynched and castrated male who hangs from the ceiling by a chain noose. Amassed before "Jes Us" are seven ghastly white monstrosities Love has named "The Beastmen". In addition to what their casual if contorted proximity to the victim says about their involvement in his murder, the Beastmen's own hideous countenances contain Love's symbolic approximation of the true nature of the white race and white society. It is an approximation which suggests that the genetic and spiritual cost to the white race for the murder, mutilation and disfigurement of black men is so high that whites will never achieve even partial humanity.

In Love's exhibit there is a second black male figure, towering in proportions and warlike in visage. This piece Love calls "the Reman." Armed with an ex-slaves chain, one leg in a crutch and his genitals, Reman is a vengeful welded sermon who represents Love's estimation of what price black men have paid and will have to continue paying to regain their manhood from their emasculated and emasculating victimizers.

Ed Love's "Winter in America" is the viciousness of white violence and the righteous necessity of black revenge made esthetic, poetic, polemic and instructional. In these respects its powers of orchestration, rebellion and propaganda recall Charles Mingus' *Fables of Faubus*; Malcolm X's *Ballot or Bullets*; and Jimi Hendrix' *Star Spangled Banner*. As is true with poet Jayne Cortez, Love possesses the rare capacity to create revolutionary works of art which express an indivisible union of high personal ethics, esthetics and engaged political commitment.

DELTA SIGMA THETA SORORITY, INC., Washington alumnae chapter.
Presents

"BLACK WOMEN I KNOW"

Starring

EDNA LEE LONG



MONDAY MAY 11, 1981 THE KENNEDY CENTERS TERRACE THEATRE.

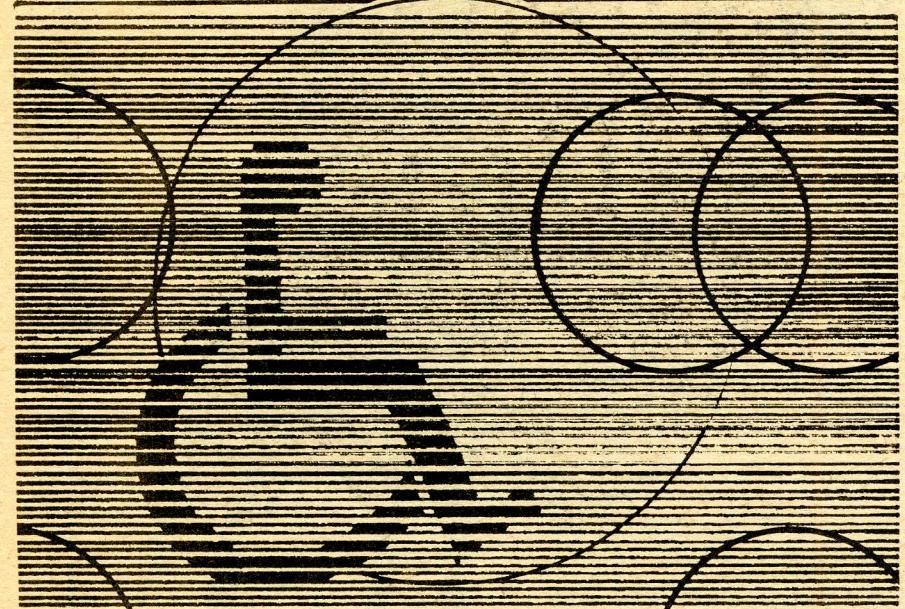
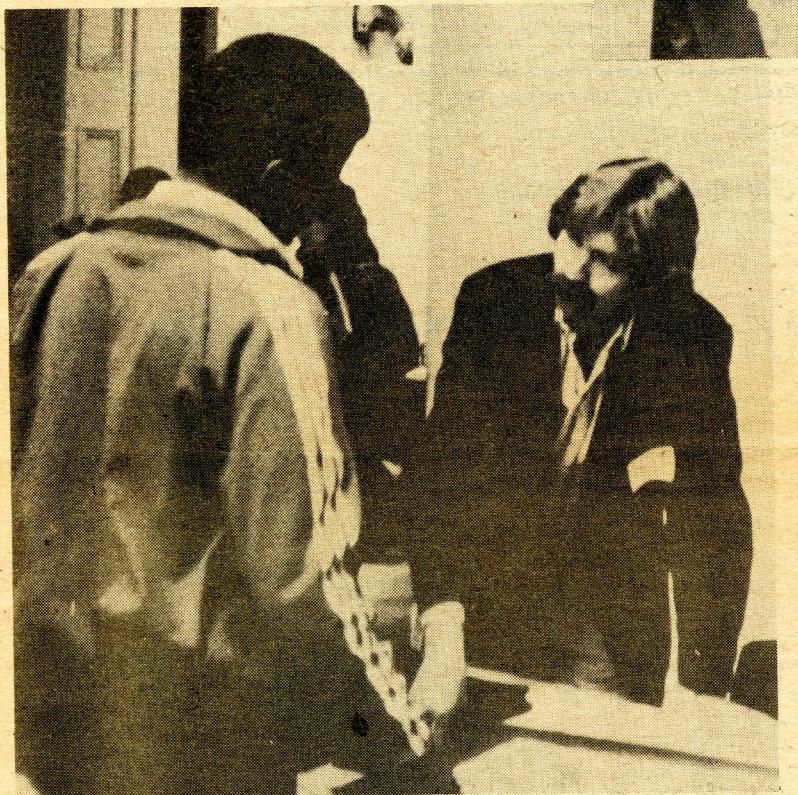
TO BENEFIT THE ARTS & LETTERS SCHOLARSHIP COMMITTEE. FOR TICKET INFORMATION CALL (202) 638-4530 or 966-4469.

Corcoran Hosts 4th Portfolio Day

On December 14th, the Corcoran School of Art held its fourth annual "Careers in Art/Portfolio Day" in the Corcoran Gallery of Art.

Students seeking information and counseling about various college program and admissions policies took advantage of the opportunity to meet college representatives at portfolio review tables in the atrium.

Featured were representatives from more than 40 members of the National Association of Schools of Art, the national accrediting body of arts institutions. Included were Atlanta College of Art, California College of Arts and Crafts, Corcoran School of Art, Howard University, Maryland College of Art and Design, Maryland Institute College of Art, Moore College of Art, Philadelphia College of Art, Portland School of Art, Pratt Institute, Swain School of Design, Tyler School of Art, Virginia Commonwealth University, and others.



Accessible Cultural Centers

By Ron Morgan

Galleries, theaters, museums, and clubs can offer both warmth and fun times during the Washington winter. Handicapped members of the area

sometimes need special information about these warm havens of entertainment. For instance, they might need information on accessibility.

The following is a list of accessible cultural centers:

ANACOSTIA NEIGHBORHOOD MUSEUM
2405 MARTIN LUTHER KING AVE.
SE
381-5656

B'NAI B'RITH EXHIBIT HALL
1640 RHODE ISLAND AVE NW
857-6583

CORCORAN GALLERY OF ART
17th and NEW YORK AVE. NW
638-3211

DAR MUSEUM
1776 D ST., NW
628-4980

FOLGER SHAKESPEARE LIBRARY
201 EAST CAPITOL STREET
546-4800

MUSEUM OF AFRICAN ART
316 A ST., NE
547-6222

WAX MUSEUM
4th & E STS., SW
554-2600

PHILLIPS COLLECTION
1600 21st ST., NW
387-2151

SMITHSONIAN
A series of galleries and halls located on the Mall between 7th & 15th Streets on Constitution Ave.
381-6261 — TTY#381-44448

FREE GALLERY
12th STREET & JEFFERSON DRIVE
SW

HIRSHHORN
7th ST. & JEFFERSON DRIVE SW
AIR AND SPACE MUSEUM
7th & INDEPENDENCE AVE.

NATIONAL COLLECTION TO FINE ARTS
8th & G STREET NW

NATIONAL PORTRAIT GALLERY
8th & F STREET NW

NATIONAL GALLERY OF ART

6th & CONSTITUTION AVE.
RENWICK GALLERY
17th & PENNSYLVANIA AVE. NW

CALLBOARD CALLBOARD CALLBOARD

CLASSIFIED

FREE CLASSIFIED ADS

TWO free classified ads of 25 words or less is being offered by BLACK ARTS REVIEW to individuals and nonprofit organizations who are not charging for a product or service. Additional words are 15¢ each. Add 75¢ for bold all cap headlines. Maximum of 20 characters per headline. No ads can be accepted over the phone. Payment must be enclosed with ad.

COMMERCIAL CLASSIFIED ADS

If you regularly charge for a service, your classified ad must be paid for. Examples: voice lessons, selling greeting cards, landlords, instructional workshops. The costs for commercial classified ads are as follows:

25 words or less.....	\$5.00
26-50 words.....	\$7.00
51-100 words.....	\$10.00
Bold all cap headlines.....	\$1.00
<i>Italic</i> headlines.....	\$1.00

Again, no ads can be accepted over the phone and payment must be enclosed with ads. We reserve the right to edit and refuse ads.

DISPLAY CLASSIFIED ADS

Display classified advertising costs \$7.00 per column inch. Please enclose reproductive artwork and copy.

DISCOUNT: A 10% discount will be given to classified advertisers who run their ad with no copy change for 3 consecutive issues.

DEADLINES: The deadline for all classified ads is the first Monday of the month preceding the month of publication (i.e. Monday, April 6, for May/June issue).

Be sure to include your name, address, and phone number.

BLACK ARTS REVIEW CALLBOARD

Mail to: BLACK ARTS REVIEW Callboard, P.O. Box 50174, Washington, D.C. 20004.

HEADLINE _____

COPY _____

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Address _____ Phone () _____

City _____ State _____ Zipcode _____

PAYMENT MUST BE ENCLOSED

T-SHIRT ARTISTS TAKE NOTE!

This summer, the local 1734 art collective is sponsoring an open, juried "National T-Shirt Art" exhibit to open June 2 for ten weeks. The gallery is located near Dupont Circle in Washington, D.C. and is managed by a collective of six women artists.

For mail entrees, deadline for submission is Saturday, April 18, 1981. Submit T-shirts or slides with an entry form and a self-addressed, stamped envelope. If you wish us to return shirts, send \$2.50 for first shirt and \$1.00 for each shirt thereafter for postage and handling. Accepted shirts will be kept for the exhibition. Entrees in person should be brought to the gallery either Sat., April 18 or Mon., April 20.

BLACK SEEDS' 1981, Black Historical and Educational Calendars are now ready for immediate sale. This calendar, now in its 4th year of demand printing, is of exceptional quality! Each edition is full of striking graphics and invaluable historical information that is worthy of being preserved for reference and educational uses. All of this for the remarkably low price of \$2.50 per copy, plus postage. All proceeds go to supporting BLACK SEEDS' community programs. For further information—call (202) 397-4216 or (202) 398-4104 or write: BLACK SEEDS, Inc. 1217 17th Street, N.E., Washington, D.C. 20002.

The performance loft at D.C. Space, located at 443 7th St., N.W. is available for rent for classes, rehearsals and performance. We are interested in utilizing it for daytime classes and arts activities as well as evening performances.

ances and rehearsals. It is also available for catered parties and fund-raisers.

There is minimum lighting equipment in the space which can be made available to you for a small fee. There is one 220 outlet and numerous 110 outlets available. Call Jane LeGrand at: (202) 783-0360 or 462-6396.

THE JOB CATALOG: WHERE TO FIND THAT CREATIVE JOB IN WASHINGTON/BALTIMORE

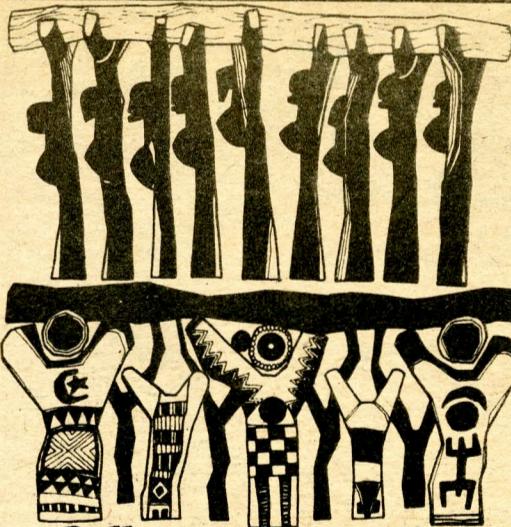
New guide lists opportunities for professionals, freelancers, novices in publishing, news media, communications, public relations, convention planning, graphic arts, trade associations, cultural and professional organizations.

1981 edition only \$6.00 from Mail Order USA, Box 19083, Washington, DC 20036.

Photographer offering quality reproductions of artists portfolio work.

Can produce black and white prints of any size up to 16 x 20 inches, color slides up to 4 x 5 inches, and color prints up to 11 x 4 inches. Prices are reasonable, service is prompt. Please call: (202) 667-8773 or 676-2112.

The Sri Chinmoy Center offers free meditation classes every Tuesday at 7:30 p.m. in Room 426 of The Marvin Center at George Washington University, 21st and H Streets, N.W., D.C. For additional information, call Delores Novoa, (202) 342-9891.



The Miya Gallery is moving to the historic Lansburgh's building in downtown Washington in the summer 1981. In our continuing institution building process, we solicit your support. Become a Member of Ca-Fam III / Miya Gallery!

• Student/Senior Citizen 15.00 • Individual-Family 25.00
• Contributor 50.00

Name _____

Address _____

City _____

State _____

Telephone _____

Zip _____

mail to: Miya Gallery / Ca-Fam III
P.O. Box 50174 - D.C. 20004

*Membership includes subscription to Black Arts Review and purchasing and services discounts. All memberships are tax deductible. Thank you!

ARTS LEGISLATION BRIEFS

Reprint courtesy of SPECIAL ARTS UPDATE, from Congressman Fred Richmond (D) N.Y.



Bills that Became Public Laws

Bill	Sponsor	Description
P.L. 96-299	Ron Riegle (D-MI)	Designates July, 1980, "Porcelain Art Month"
P.L. 96-430	Clarence J. Brown (R-OH)	Creates National Center for Afro-American History and Culture
P.L. 96-496	Clayborne Pell (D-RI)	Authorizes NEA and NEH 1981-85
		Authorizes IMS 1981-1985
		Increases Arts and Artifacts Indemnity Act to \$400,000,000
P.L. 96-514	Sidney Yates (D-II)	Appropriates \$158,560,000 for FY '81 to NEA

Selected Arts Bills That Were Not Reported Out of Committee

Bill Number	Sponsor	Description	Committee
H.R. 288	Robert Drinan (D-MA)	"Droit Moral" -artists have moral right over alteration of their work	Judiciary
H.R. 1042	Fred Richmond (D-NY)	Provides taxpayers opportunity to contribute to the arts.	Ways & Means
H.R. 1720	Fred Richmond (D-NY)	Values artwork in artists' estate at cost of materials.	Ways & Means
H.R. 2113	Bill Green (R-NY)	Estate tax (as above) artists' contribution and studio space deductions	Ways & Means
H.R. 2467	Gladys Spellman (D-MD)	Provides -1% of the cost of public	Public Works
H.R. 5139	John Sieberling (D-OH)	National Historic Preservation Act	Interior
H.R. 6977	Fred Richmond (D-NY)	Establishes standards for toxic artists' supplies	Interstate & Foreign Comm.
H.R. 7391	Richard Gephardt (D-MO)	Rectifies artists' estate tax and contribution law	Ways & Means
H.R. 8038	Fred Richmond (D-NY)	Allows artists a tax credit for contributing art work	Ways & Means
S. 397	Daniel Patrick Moynihan (D-NY)	Allows investment tax credits for theatrical productions	Finance
S. 1017	Larry Pressler (D-SD)	Establishes an art bank in Congress	Rules & Administration
S. 1078	Jacob Javits (R-NY)	Rectifies artists' estate tax and contribution law.	Finance

NOTE: In the 97th Congress these bills will have to be reintroduced and will probably have new numbers assigned to them. If you write to your elected officials, in support of any of these measures, be sure to find out the new numbers.

ADDENDUM:

WHO'S WHO ON THE HILL

Appropriations Committee
Rayburn Senate Office Building, Room 116
Mark O. Hatfield, Chairman
(202) 224-2726
Key Staff Aide
Keith Kennedy
(202) 224-7200
Jurisdiction: Appropriations of the Government
Rescission of appropriations in the Appropriations Act

Subcommittee on District of Columbia

Alfonso D'Amato, Chairman

(202) 224-7226

Key Staff Aide:

Craig Potter

(202) 224-7226

Jurisdiction: District of Columbia; Temporary Commission on Financial Oversight of the District of Columbia

Subcommittee on Labor and Human Resources

Dirksen Senate Office Building, Room 1108

Harrison Schmitt, Chairman

(202) 224-7283

Key Staff Aide:

Susan Elmer

(202) 224-7291

Jurisdiction includes: Corporation for Public Broadcasting; Arts and Humanities

Subcommittee on the Interior

Dirksen Senate Office Building, Room 116

James McClure, Chairman

(202) 224-7262

Key Staff Aides:

Frank Cushing

Linda Richardson

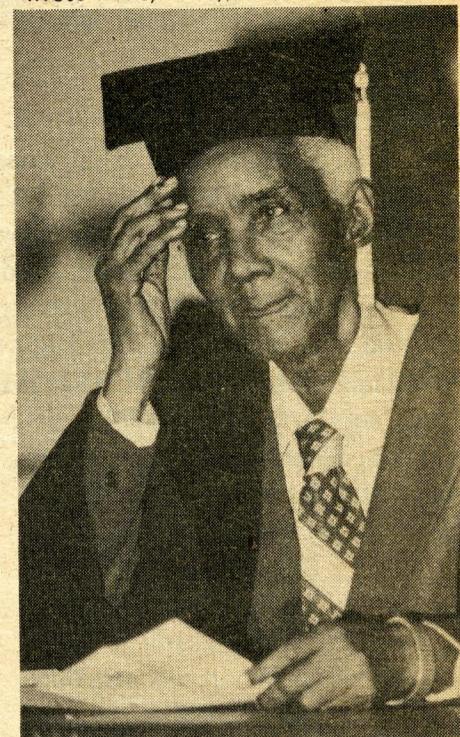
(202) 224-7257

Jurisdiction includes: Commission of Fine Arts; Institute of Museum Services (HEW); National Foundation on the Arts and Humanities; National Gallery of Art; Smithsonian Institution

Dean's Seminar Debuts with C.L.R. James

(Continued from page 6)

the Trotskyist journal, *Fight*. At the same time, he was editing *International African Opinion*, the journal of the International African Service Bureau, where he worked closely with Jomo Kenyatta and with the founder and chairman of the bureau, George Padmore. It was during this time that he wrote *Minty Alley*, the first West In-



dian novel published in Great Britain. Soon to follow was his play, "Toussaint L'Overture," produced at the Westminster Theater with himself and Paul Robeson in the cast. It was also during this stay in England that his most renowned book, *The Black Jacobins*, was published. This classic history of the Haitian Revolution was later to be published in France and the United States.

In 1938, Dr. James traveled to America on a lecture tour and remained for 15 years, continuing his prolific outpouring of historical and political thought and his active involvement in the black movement. Another of his acclaimed books, *Mariners, Renegades and Castaways*, a study of Herman Melville and the world we live in, was published during the period. He also wrote *State Capitalism and World Revolution*, a summary of his political views which led to his complete break with the Trotskyist movement.

Dr. James returned to the West Indies in 1958, invited by the federal government to take part in the celebration of the West Indian Federation. There he founded and edited *The Nation*, the newspaper of the Peoples National Movement, which was the ruling party in Trinidad until 1960. Two years later, he published *Federal: Why We Failed*, on the breakup of the West Indian Federation.

Dr. James' influence has stretched far beyond the formal classroom, ranging from Kwame Nkrumah to southern sharecroppers and legions of listeners and readers in between. Indeed, it was he who early recognized the leadership vitality of Nkrumah, assisted him and later chronicled the events surrounding the first African country to win independence in his book, *Nkrumah and the Ghana Revolution*, published three years ago.

In 1970, C.L.R. James joined the faculty of a UDC predecessor institution, Federal City College, as a Star Professor of History. On October 2, 1980, the University bestowed upon him its first honorary degree, Doctor of Humane Letters.